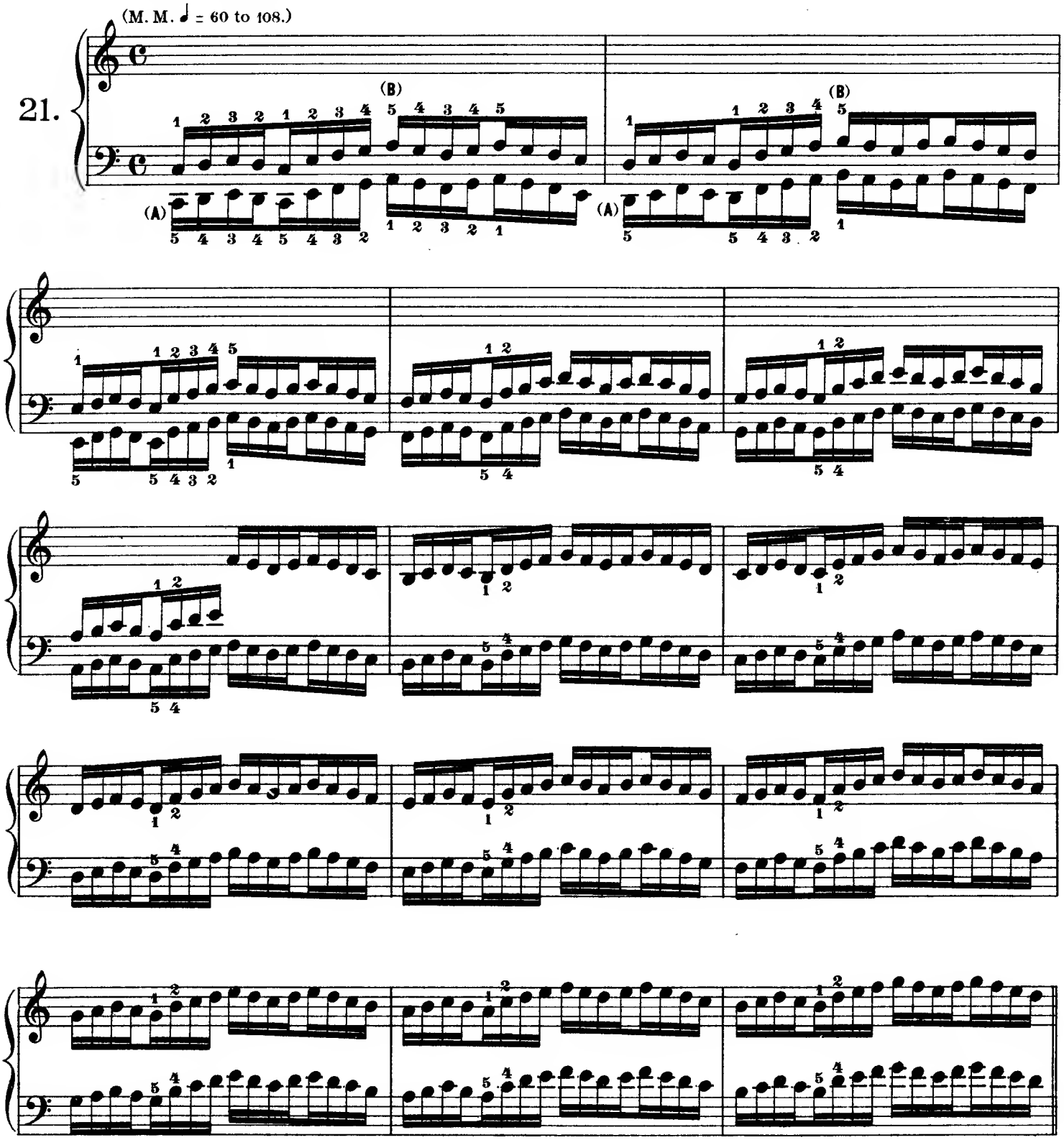
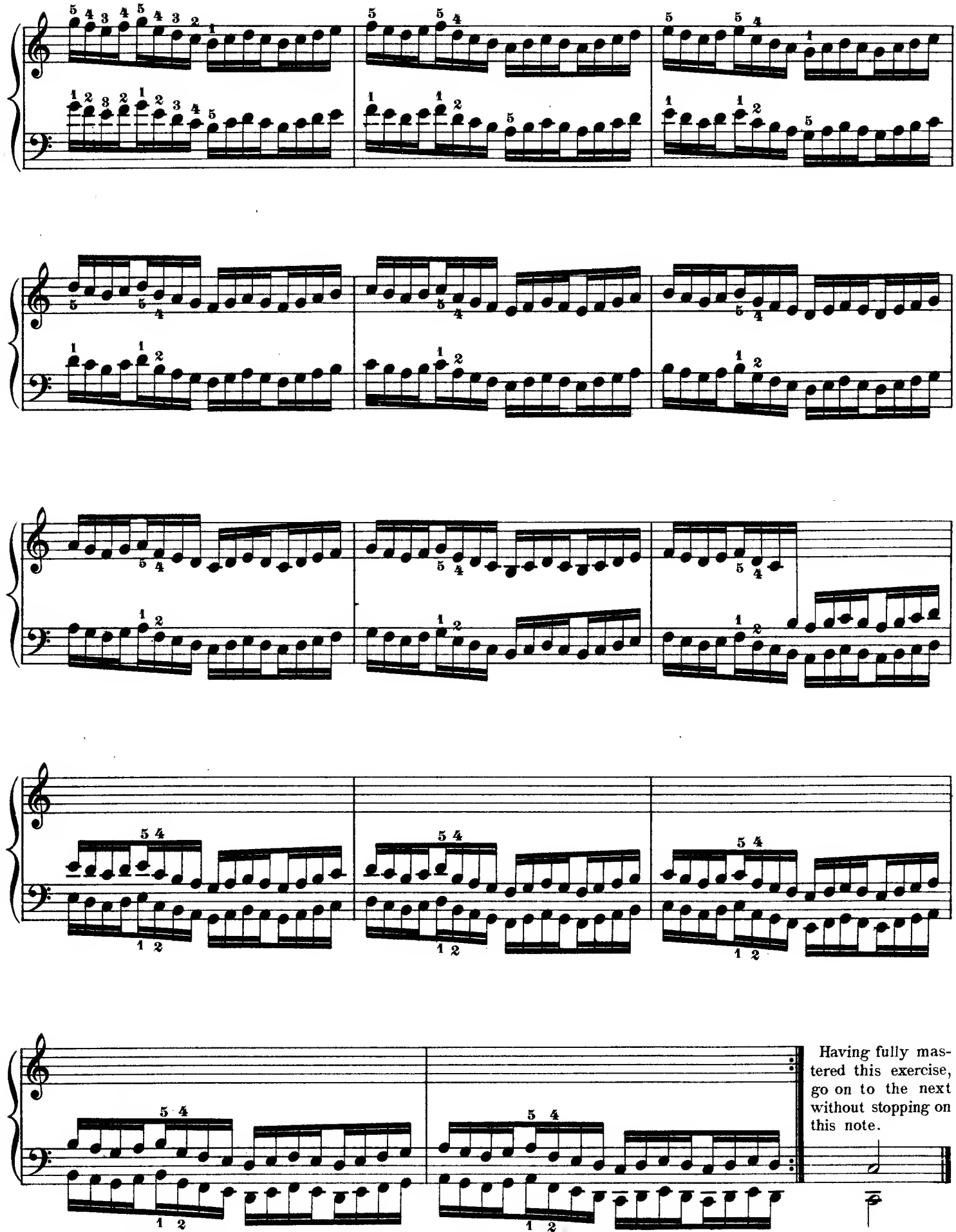
Transcendent Exercises for Preparing the Fingers for the Virtuoso Exercises.

Observe, that the work done by the 3rd, 4th and 5th fingers of the left hand in the first beat of each measure (A) is repeated inversely by the same fingers of the right hand in the third beat of the same measure (B).



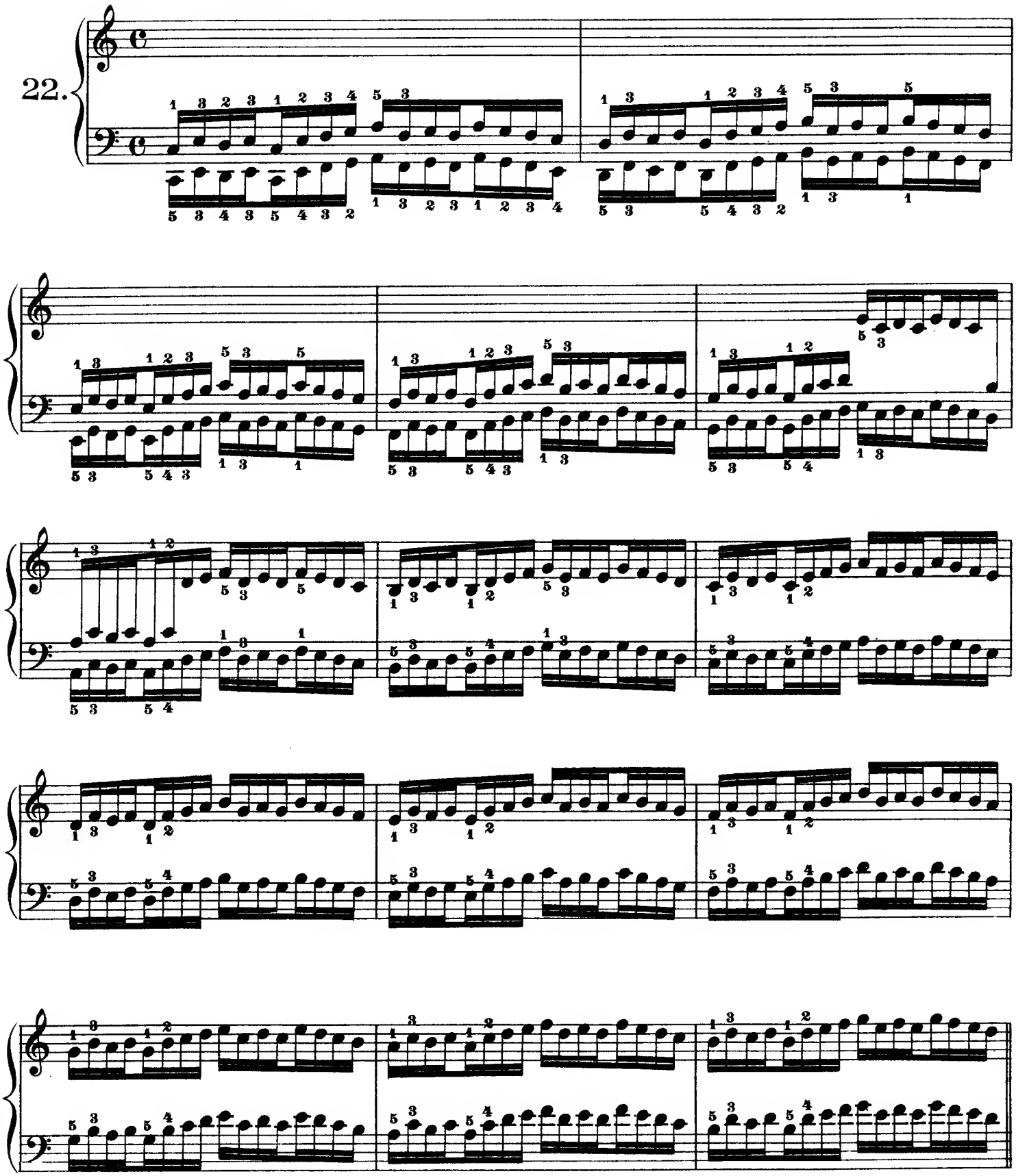
Practise the exercises in Part II, like those in Part I, with the metronome at 60; similarly practise all the following exercises where the tempo is not indicated, and gradually increase the speed to 108. Wherever a different tempo is required, it will be indicated at the head of the exercise.



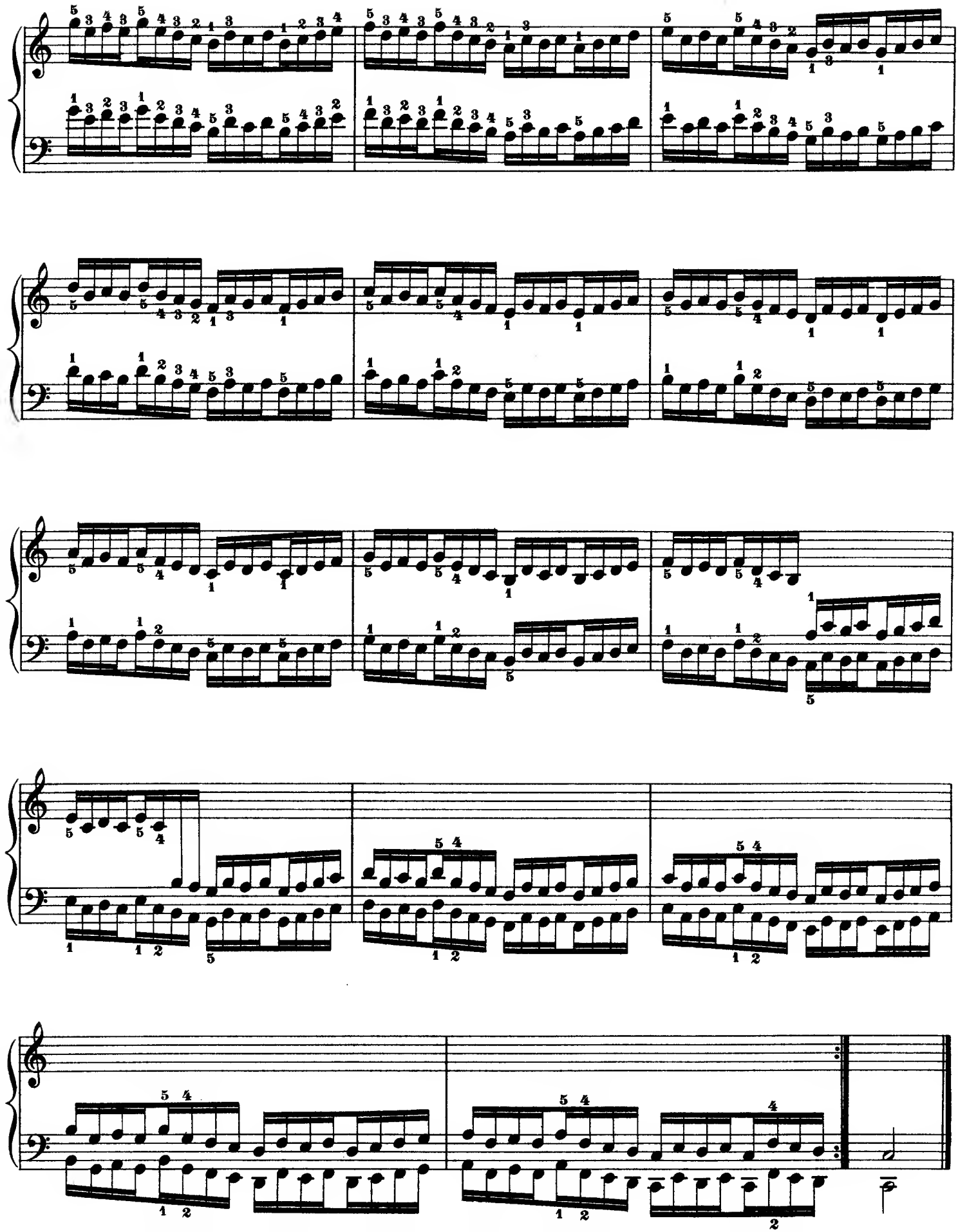
Having fully mastered this exercise, go on to the next without stopping on this note.

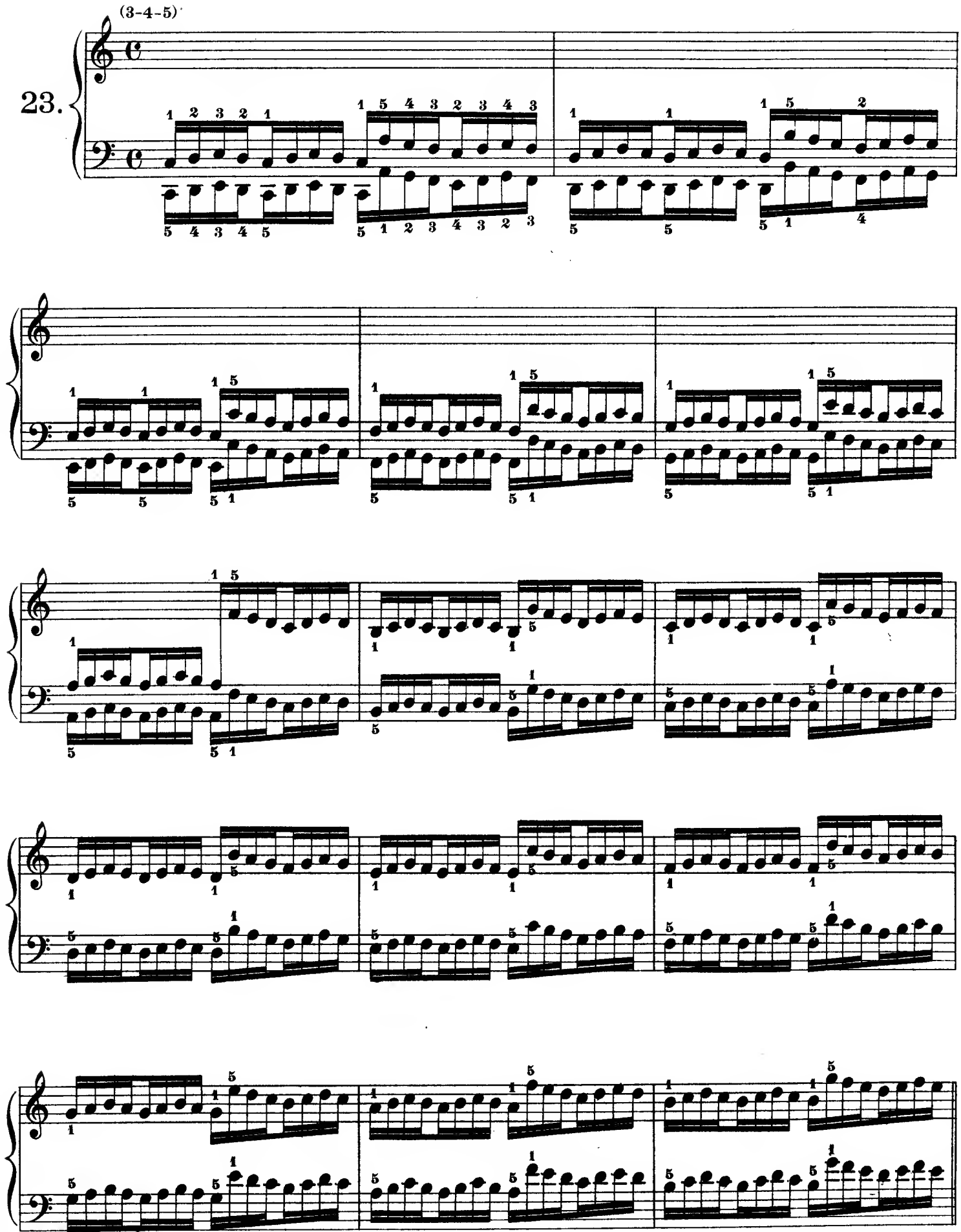
Same object as N° 21. (3-4-5)

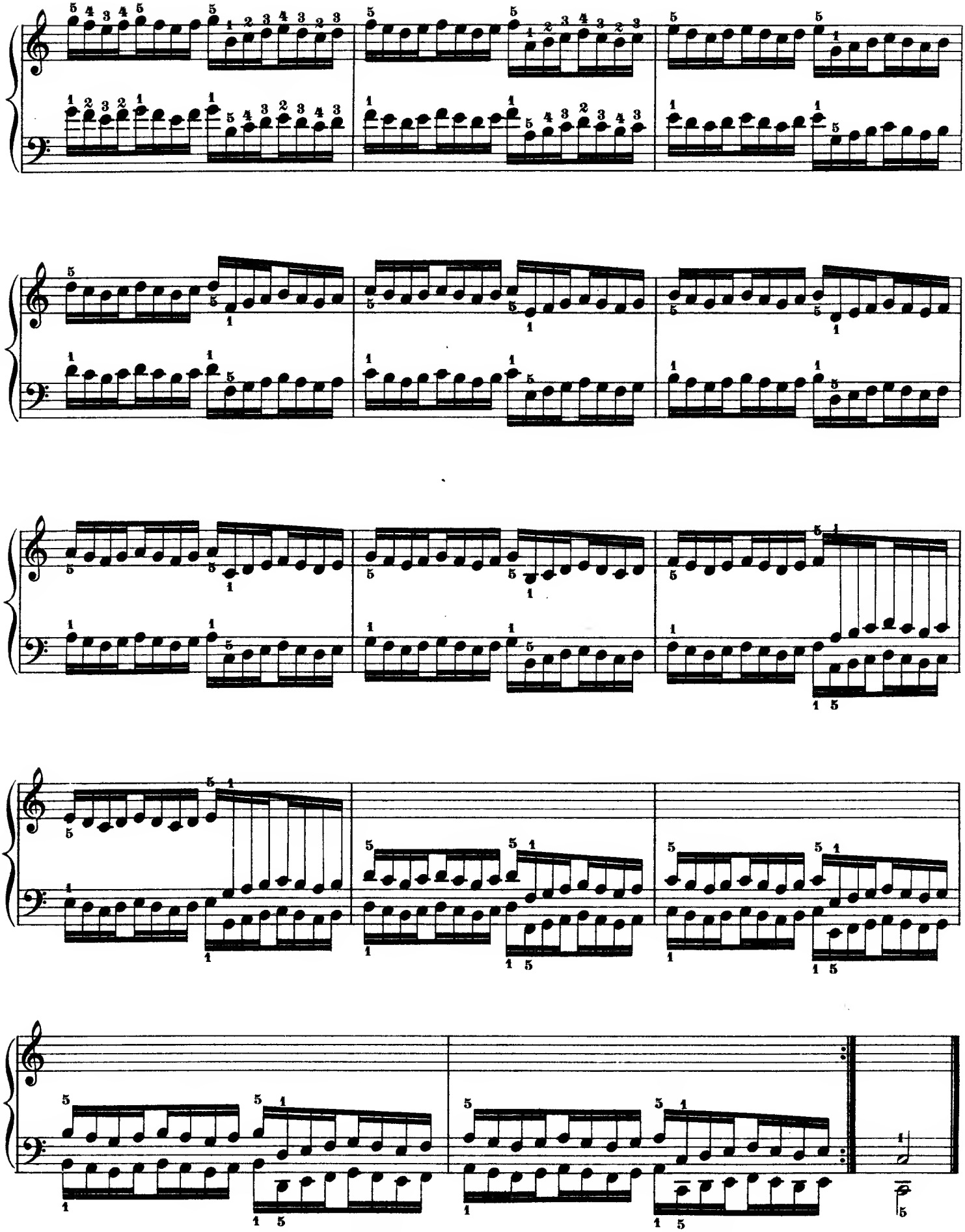
22.

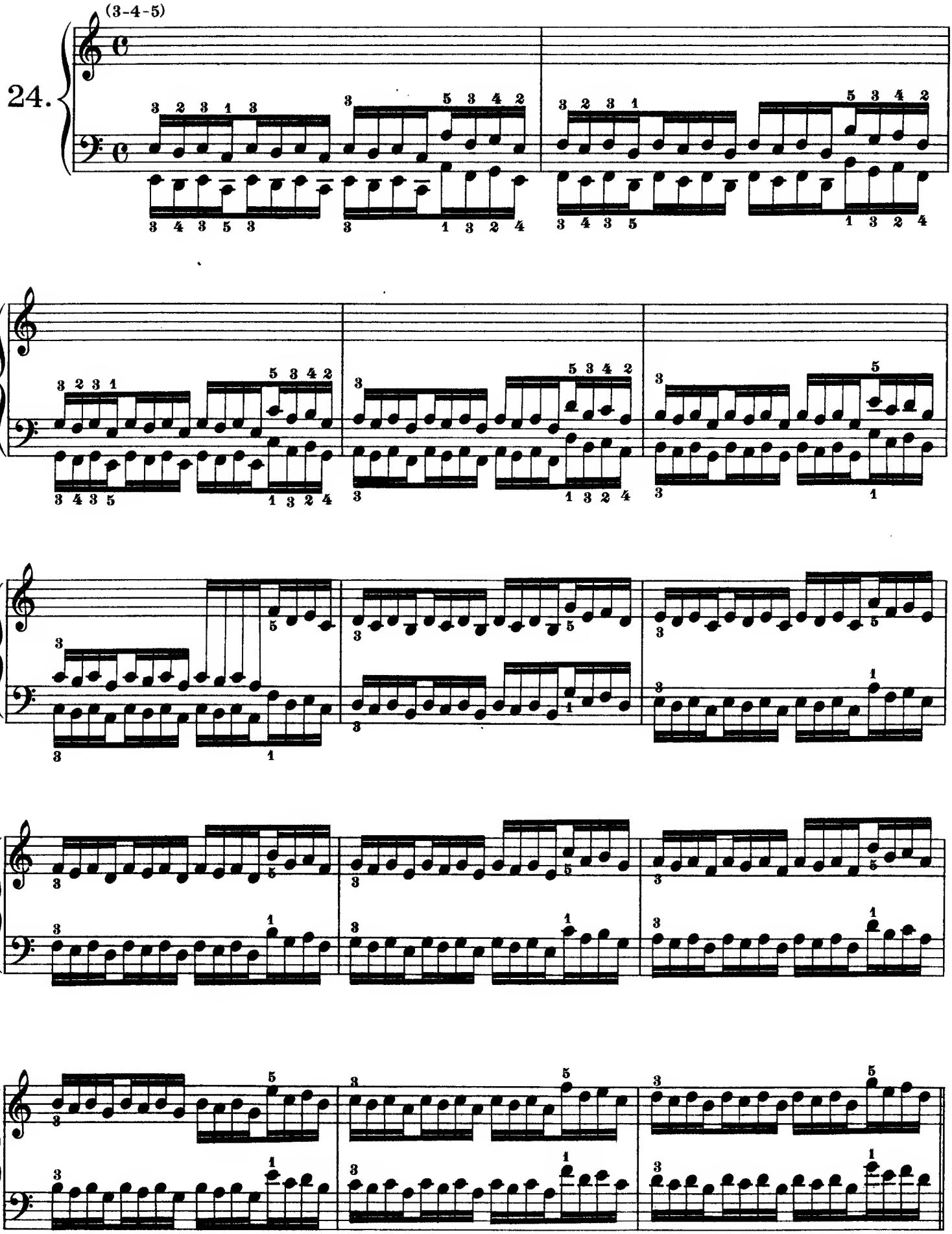


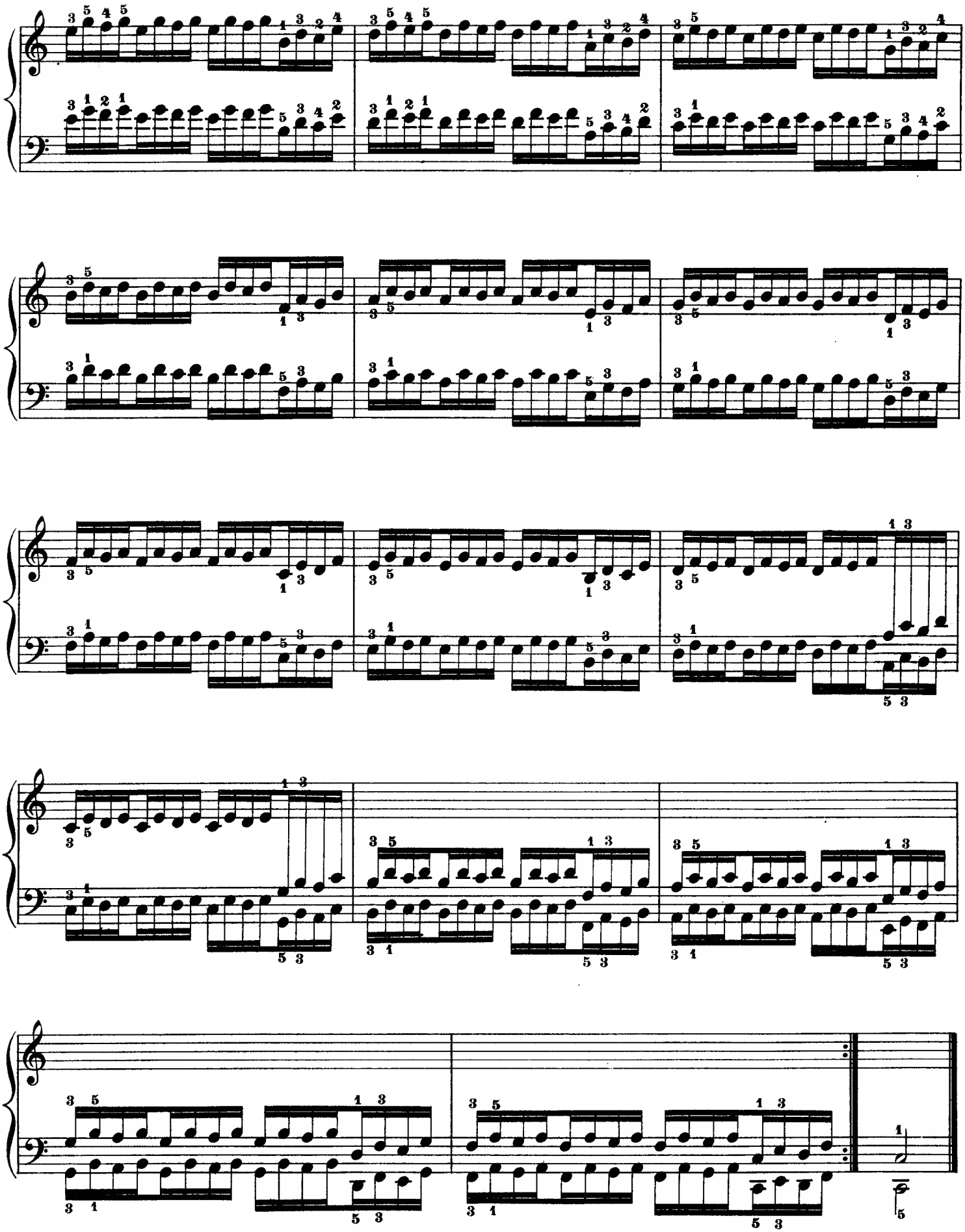
Practise the exercises of this Second Part as we directed for Part I (top of p. 4); thus, in playing through the exercises, stop only on the last notes on pp. 24, 29, 33, 37, 41, 44, 46, and 49.

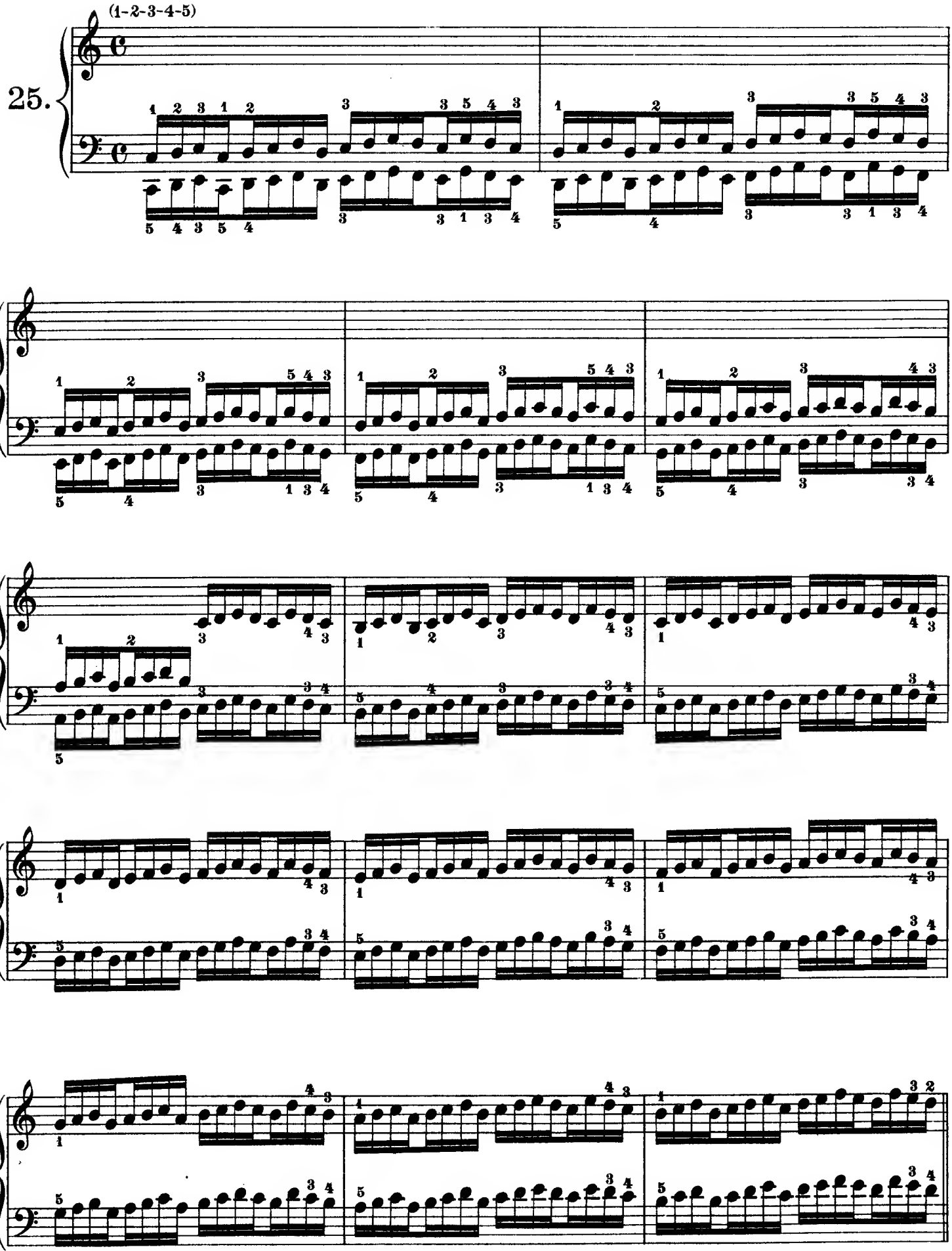


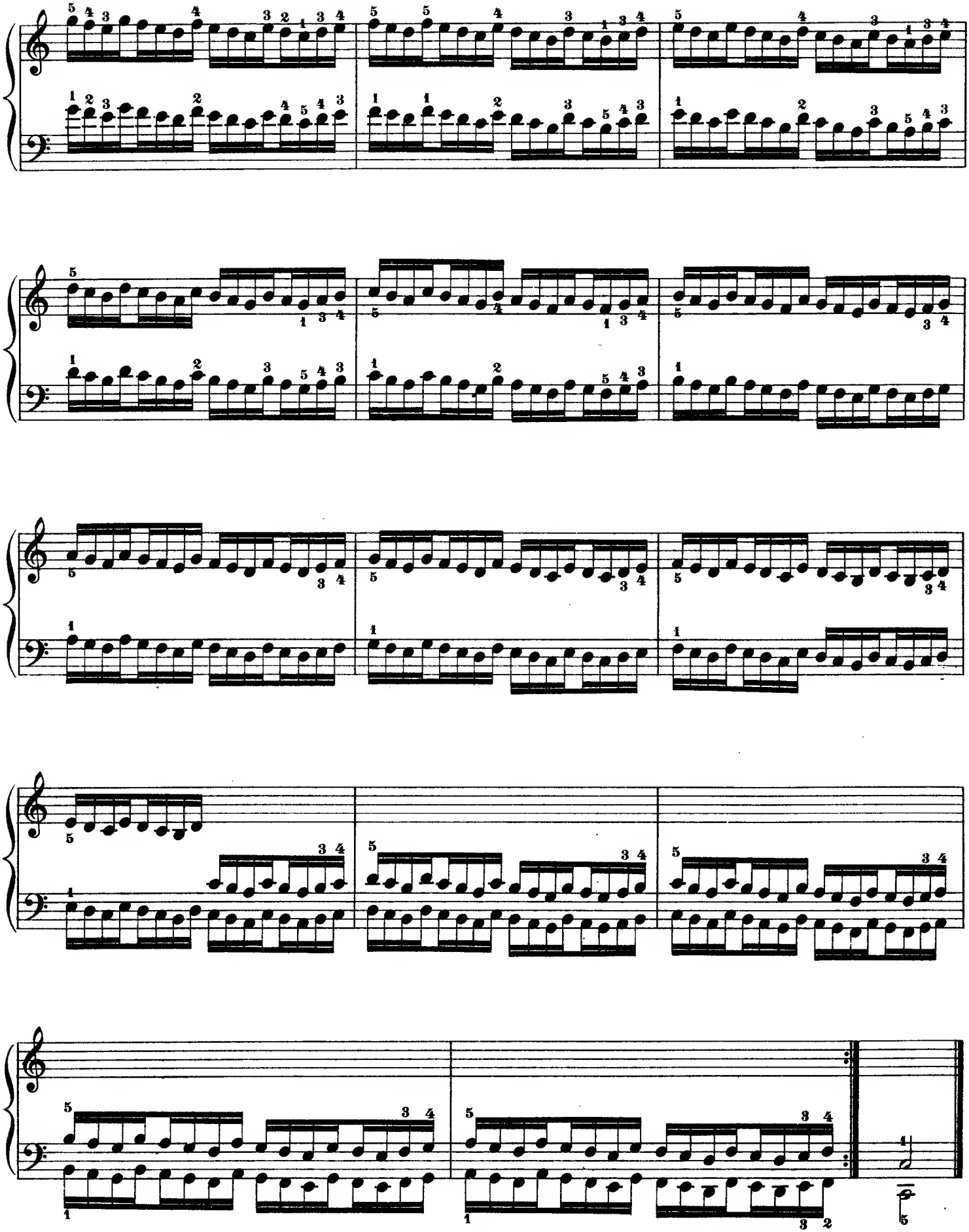

(3-4-5)
23.

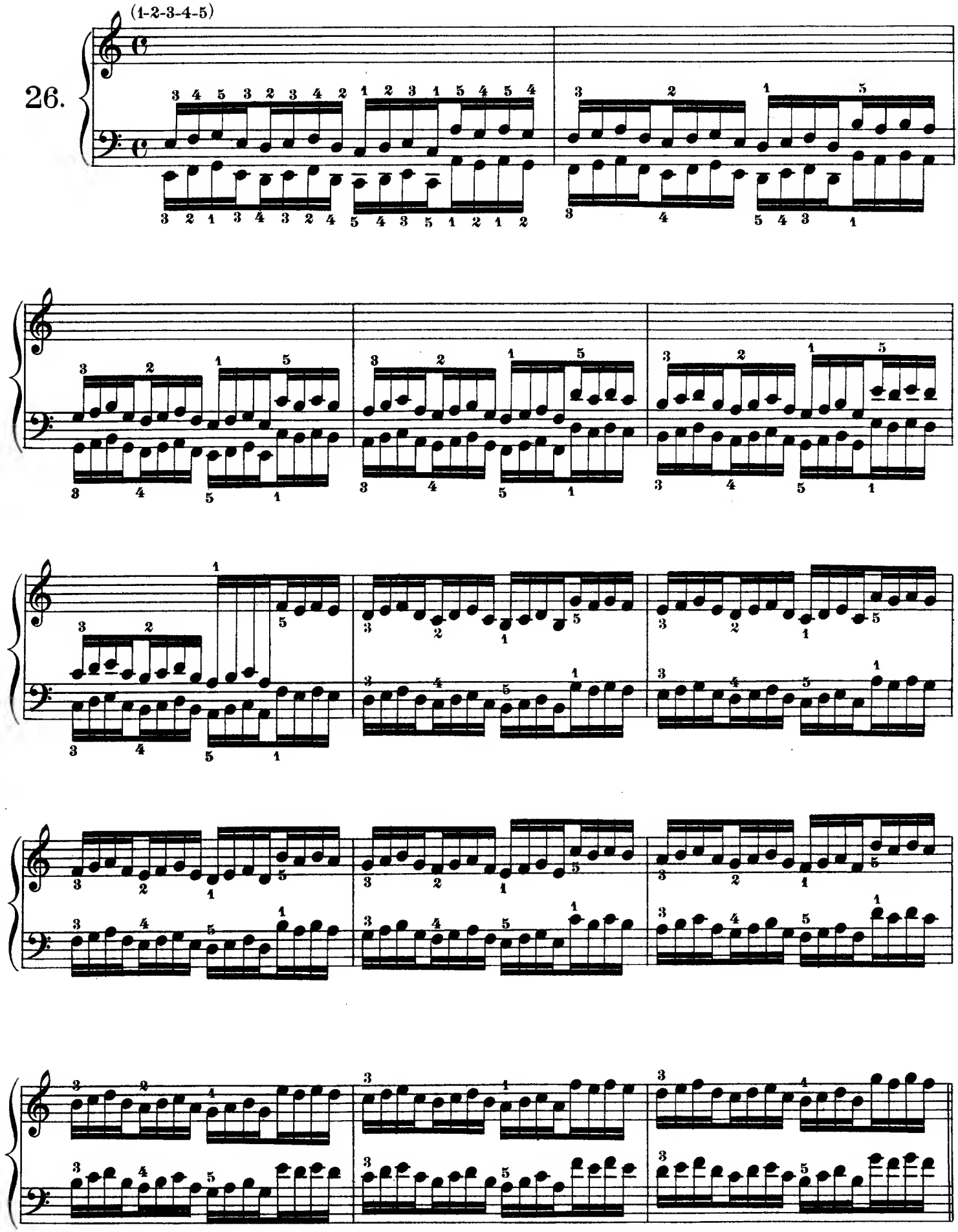


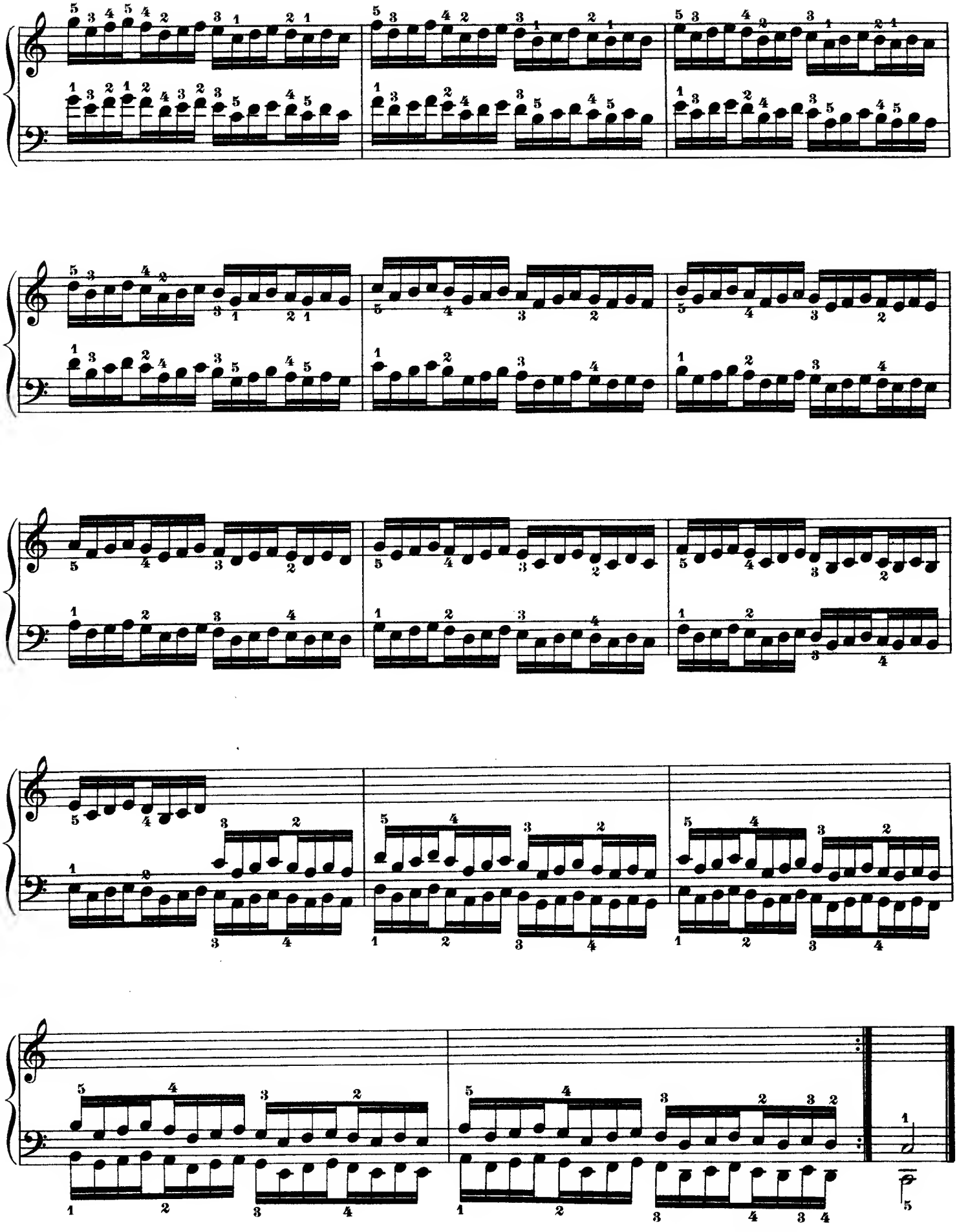

(3-4-5)
24.




(1-2-3-4-5)
25.

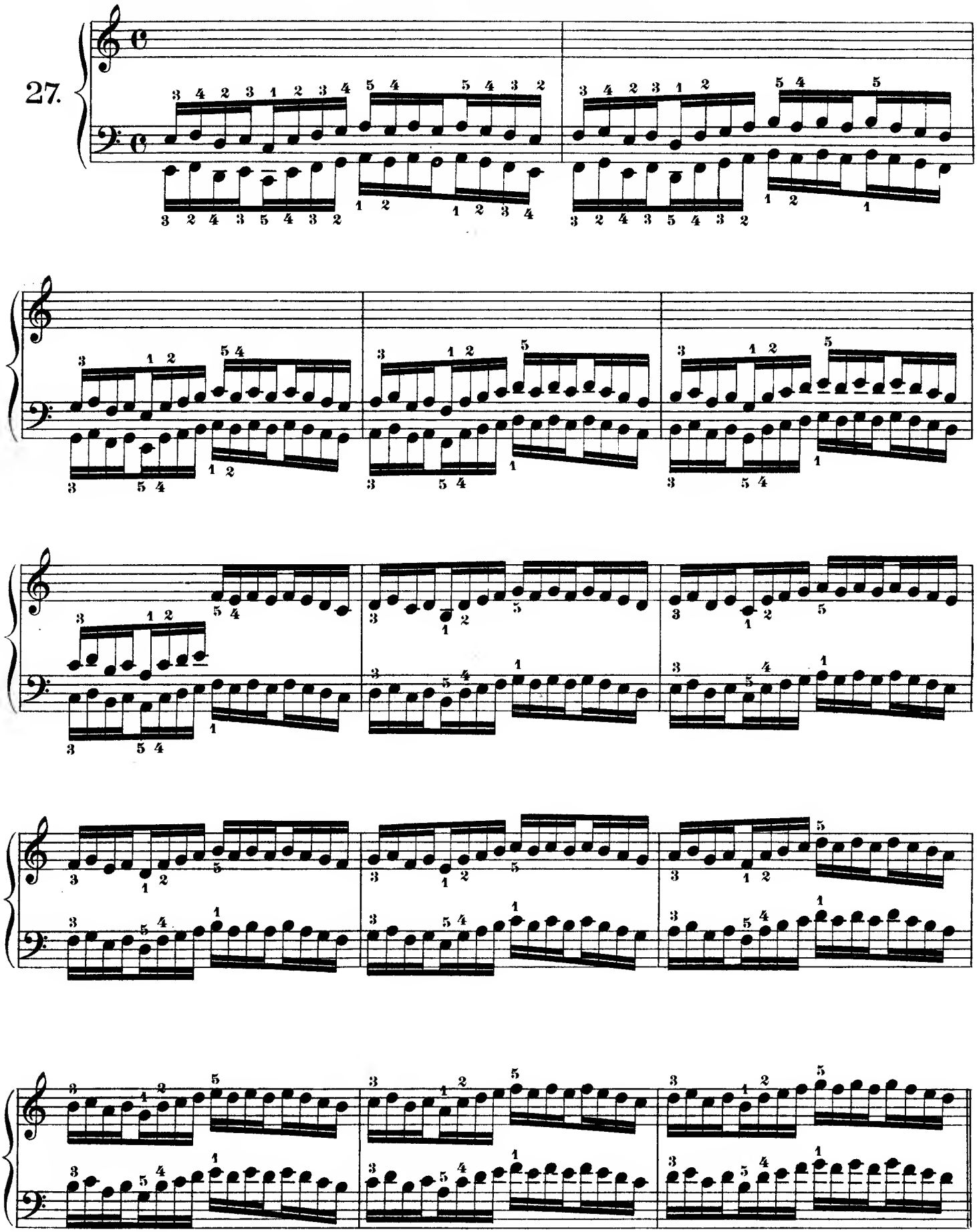


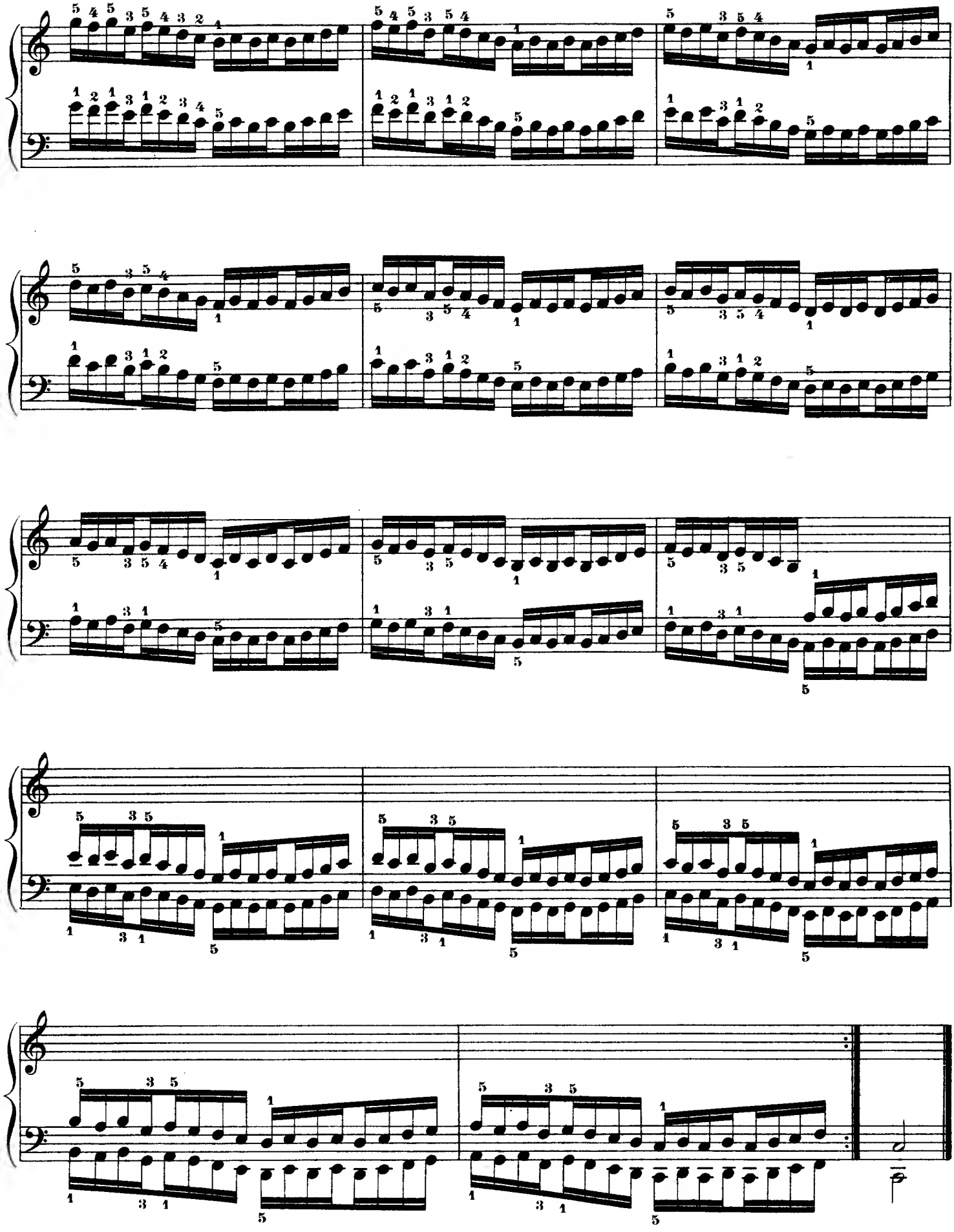

(1-2-3-4-5)
26.

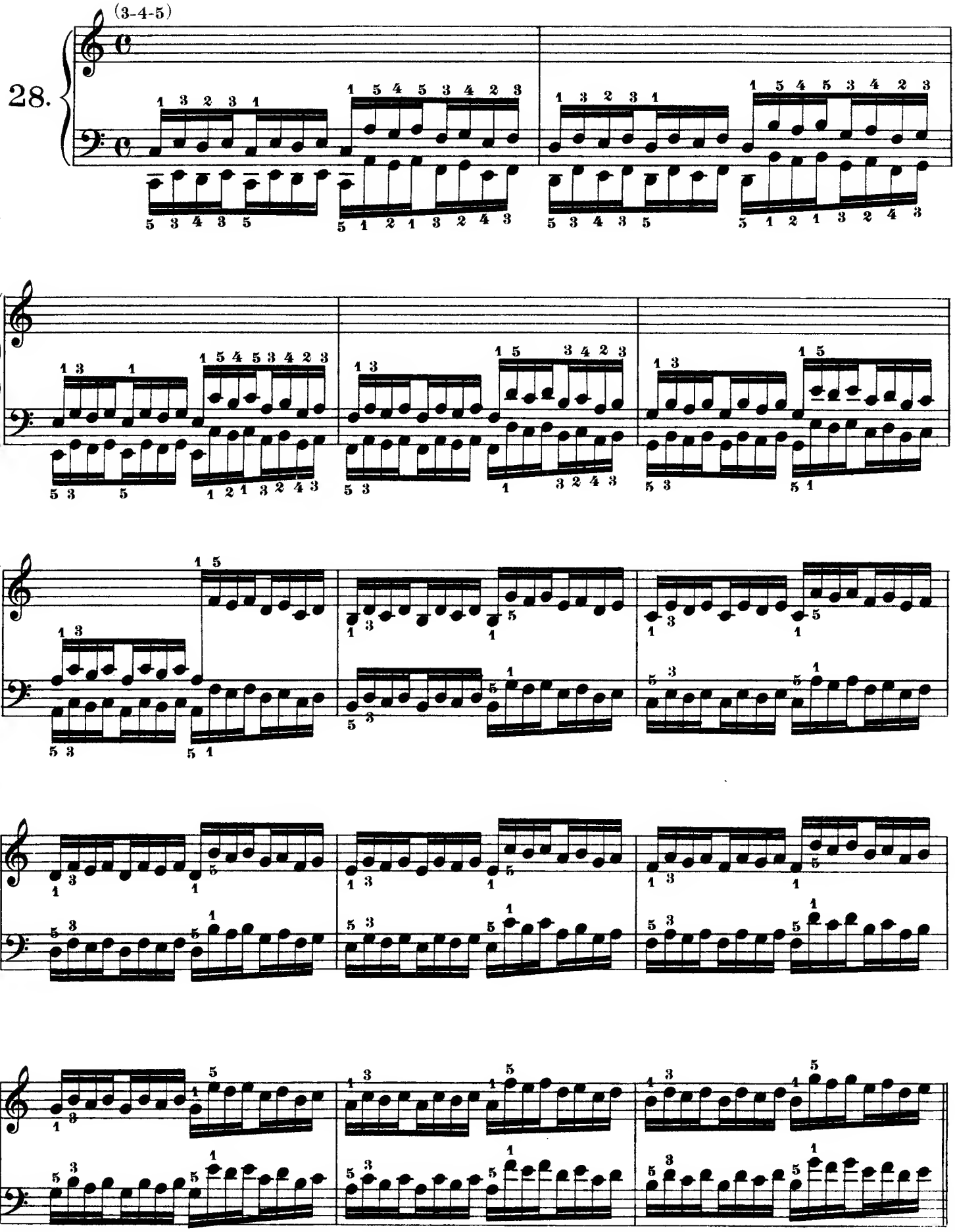


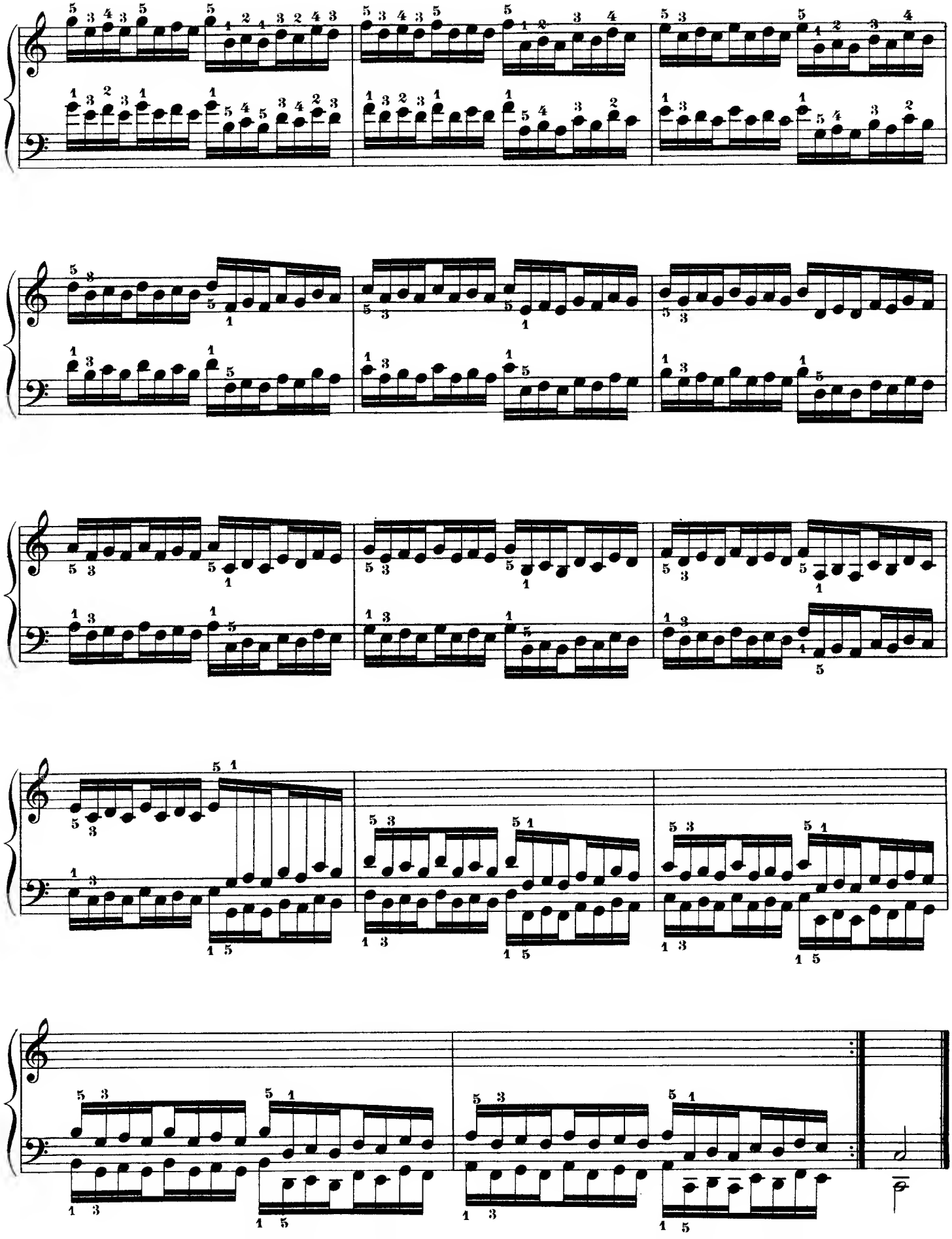
(1-2-3-4-5): Prepares the 4th and 5th fingers for the trill given further on.

27.



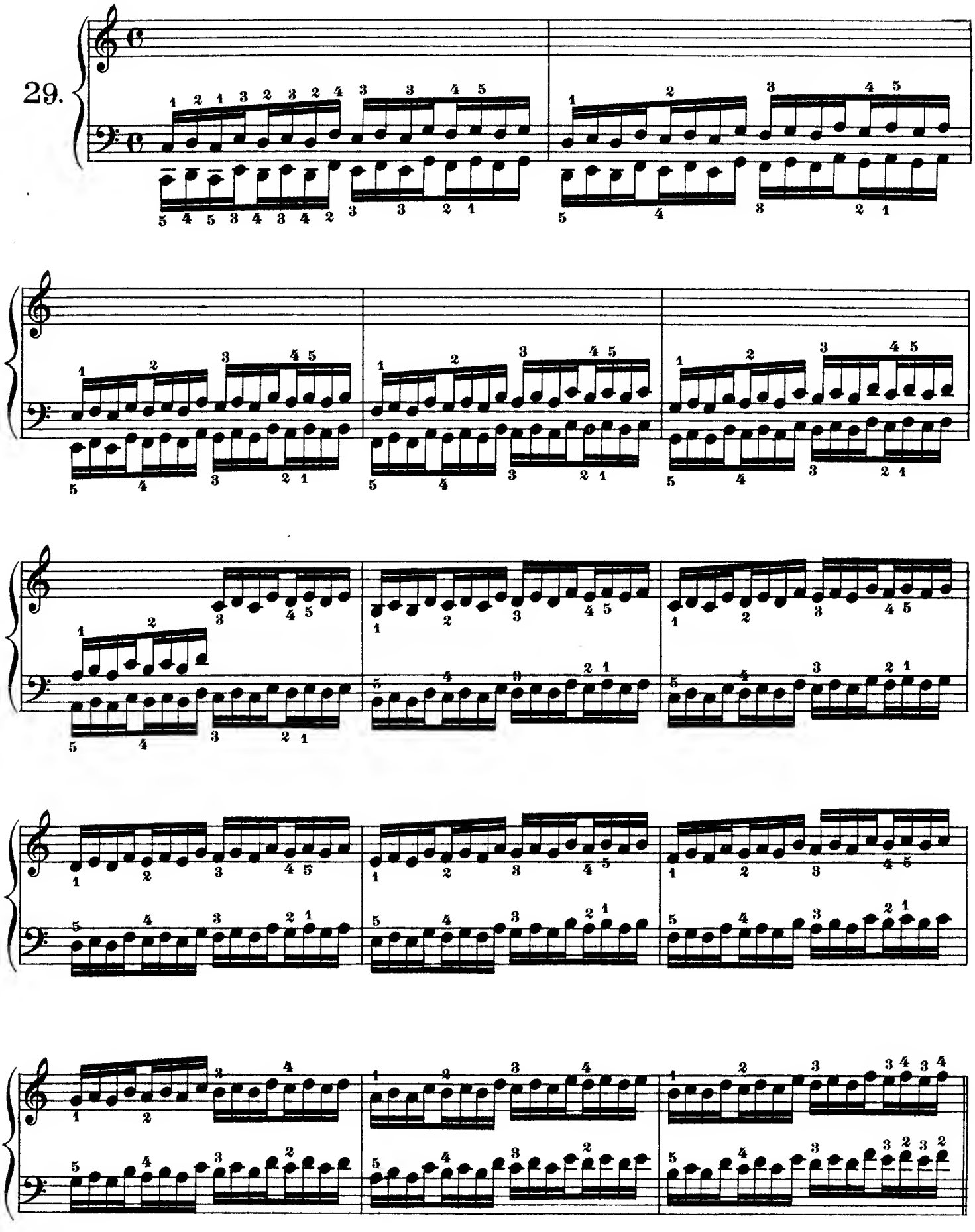


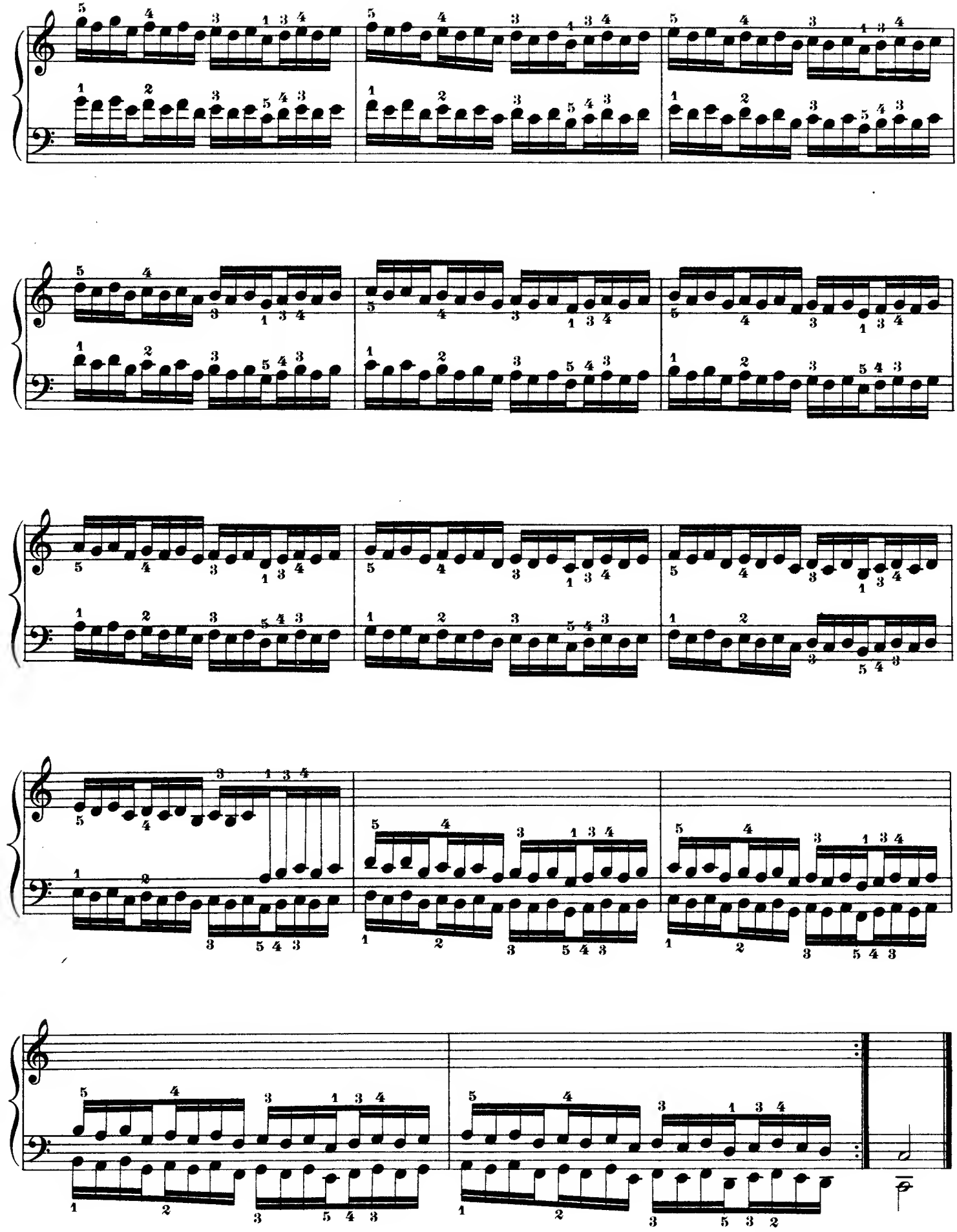

28.
(3-4-5)



(1-2-3-4-5) Preparation for the Trill, for all five fingers.

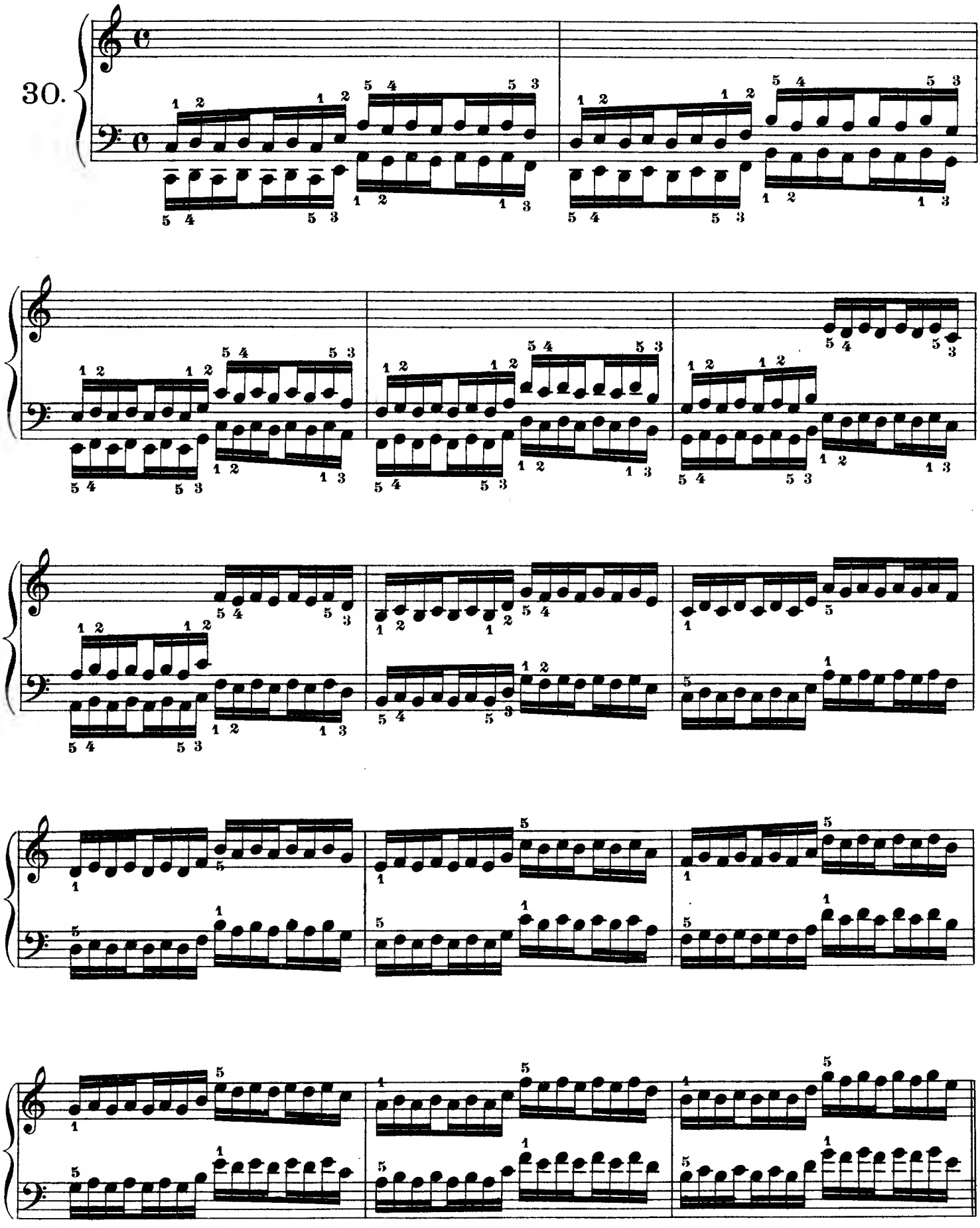
29.

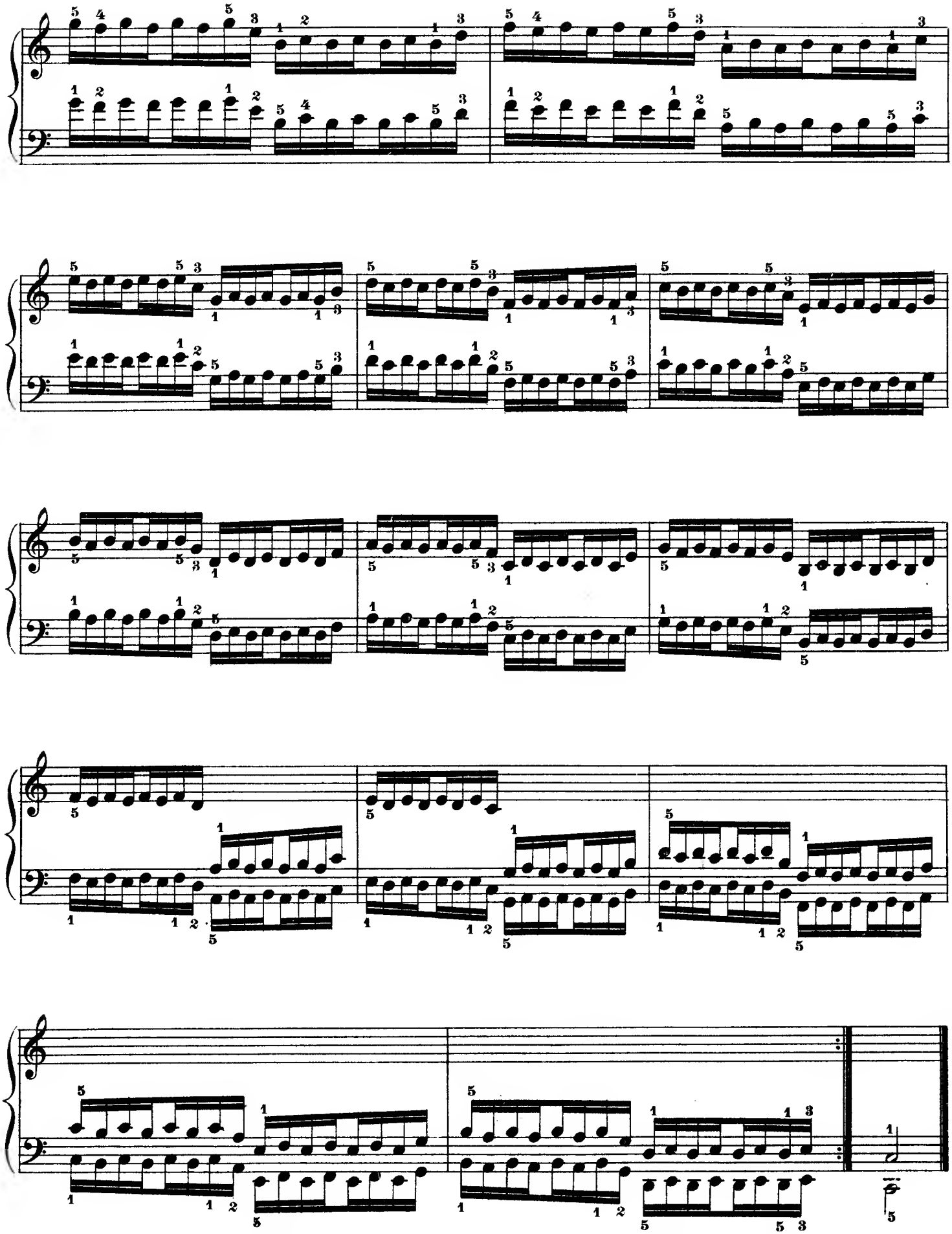




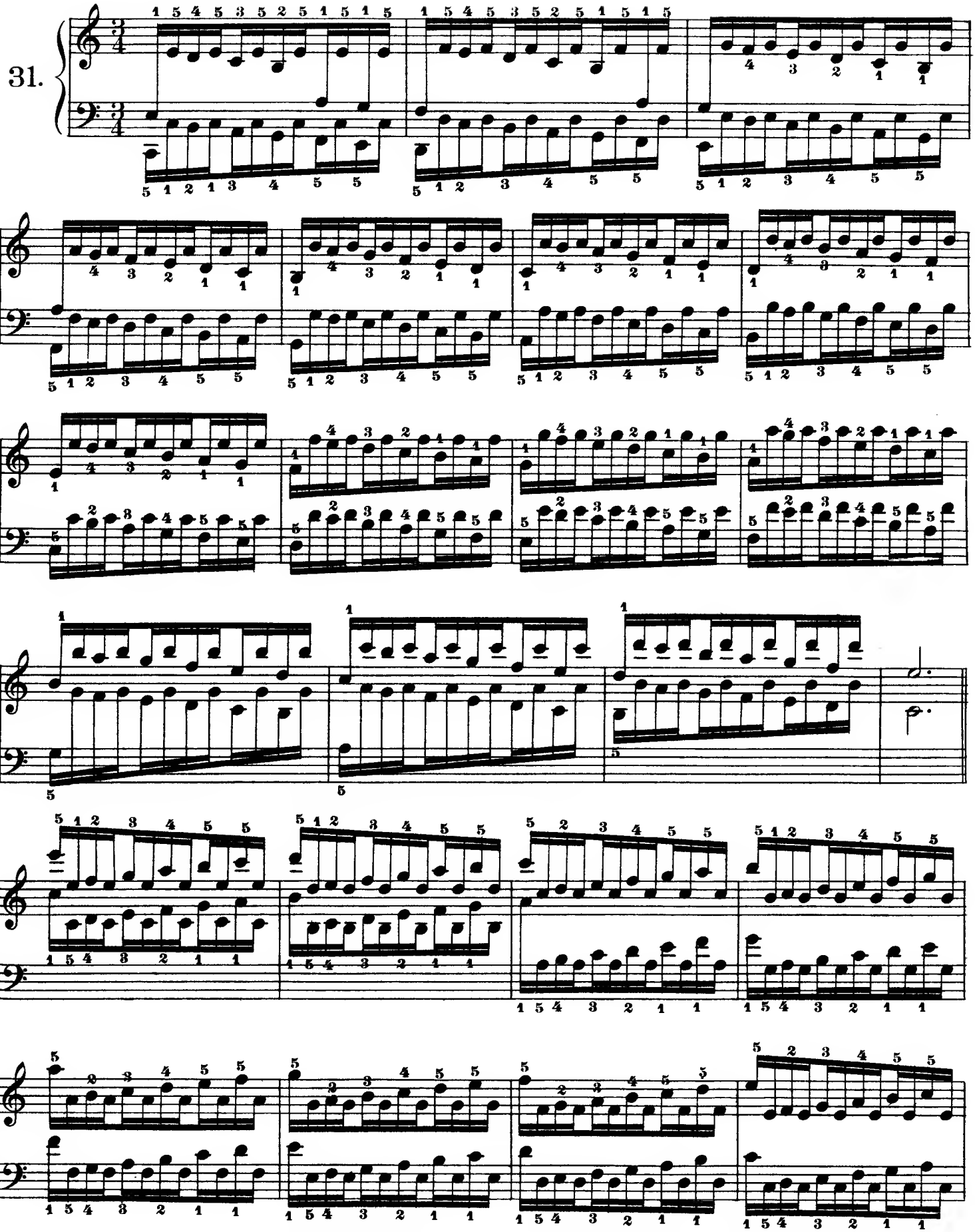
Trill alternating between 1-2 and 4-5.

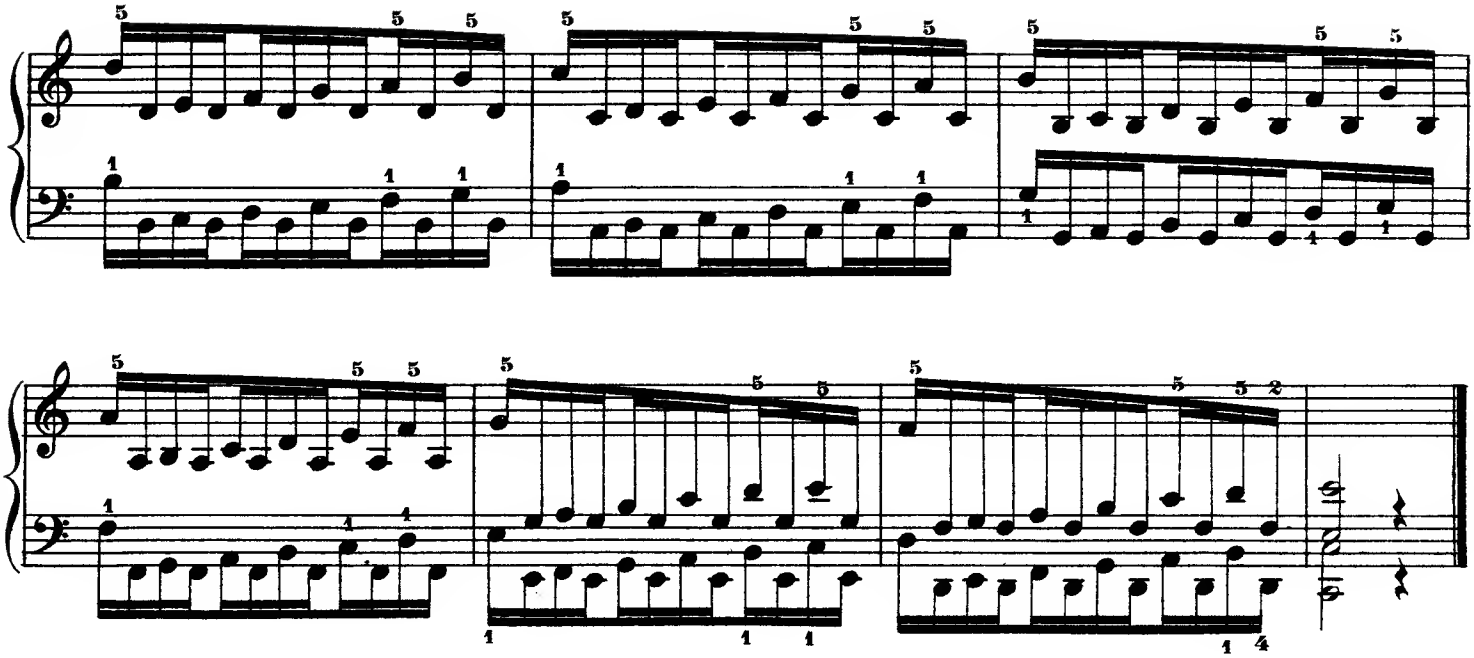
30.





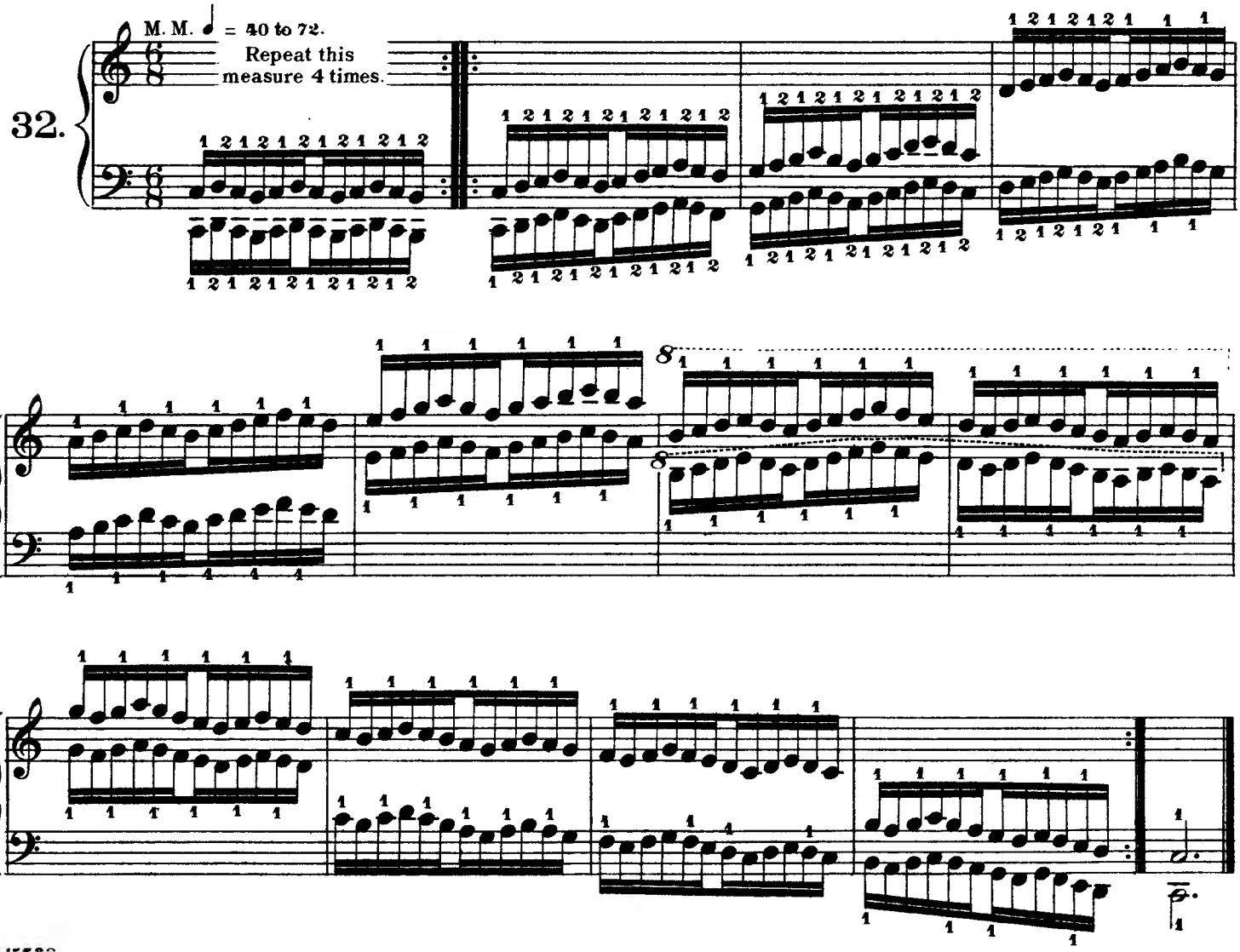
(1-2-3-4-5, and extensions)





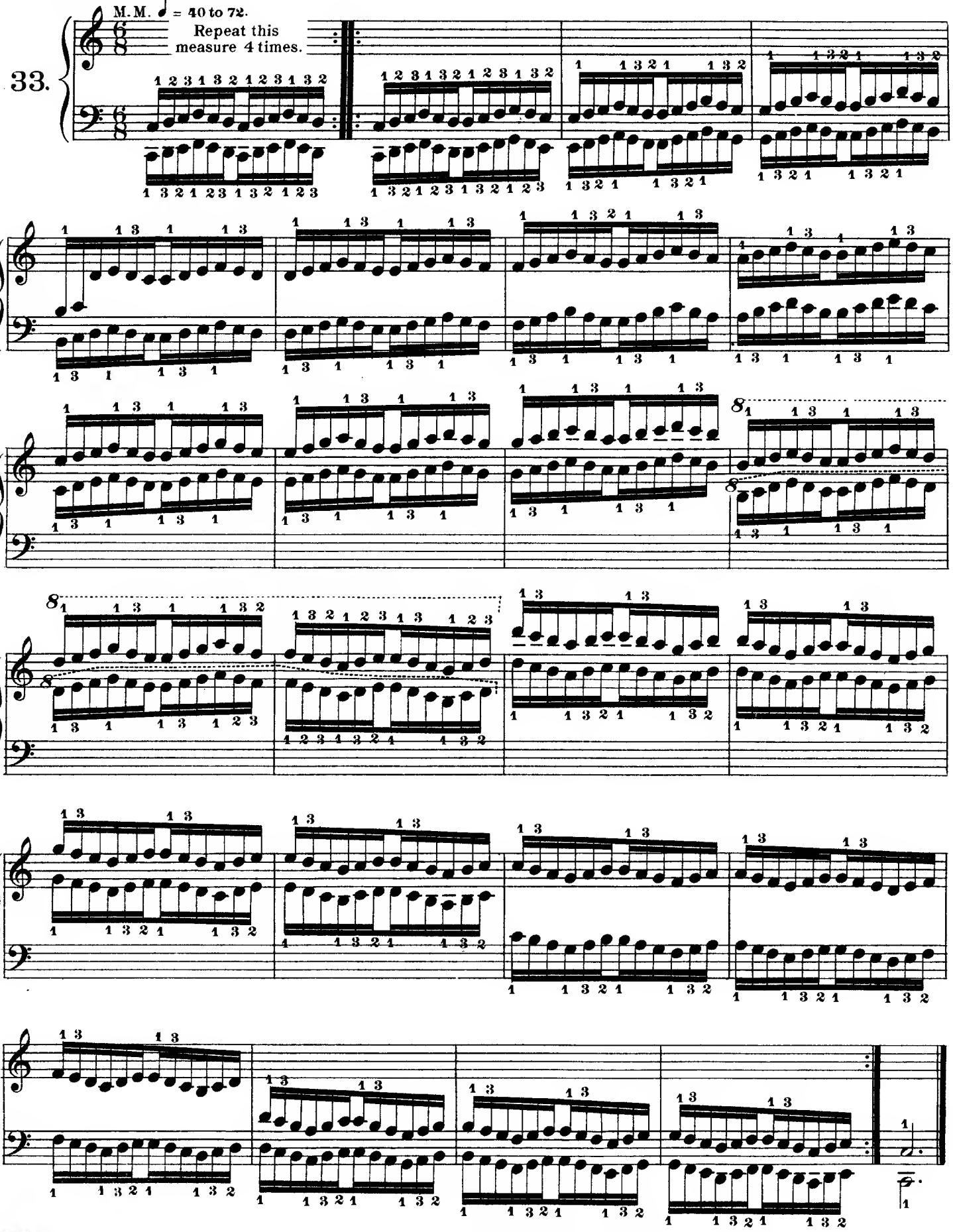
Turning the thumb under.

Turning the thumb under the 2nd finger.



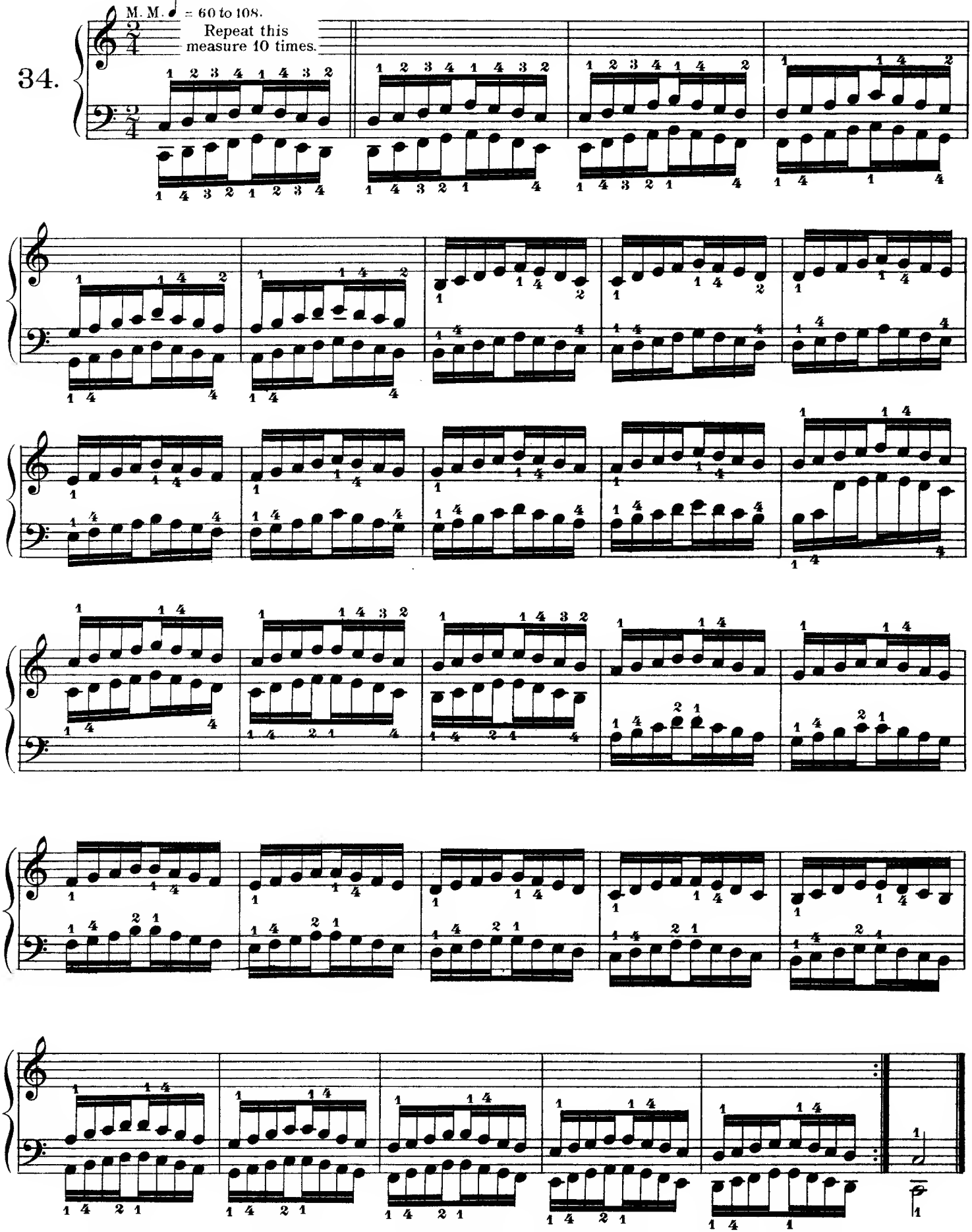
Turning the thumb under the 3rd finger.

33.

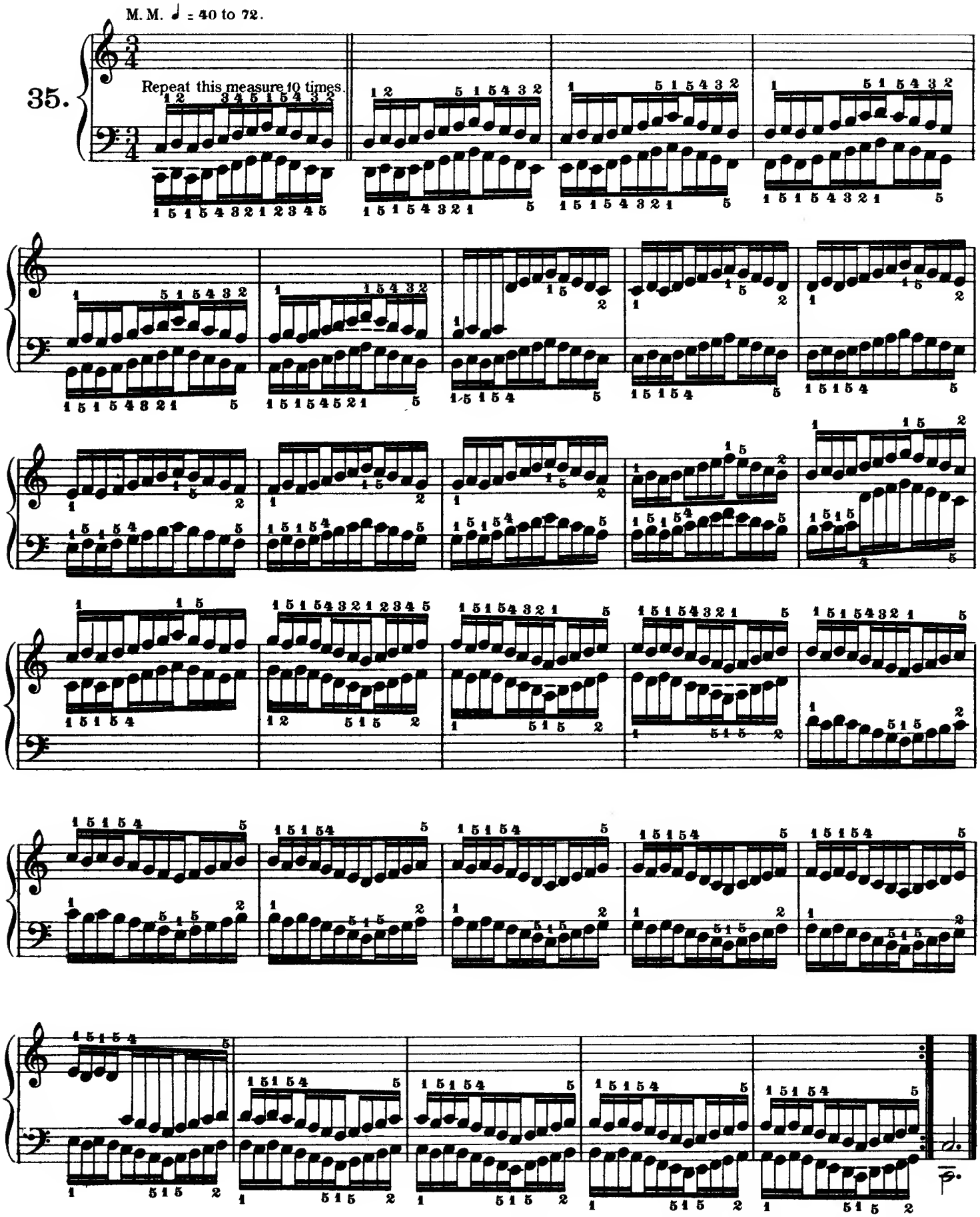


Turning the thumb under the 4th finger.

34.

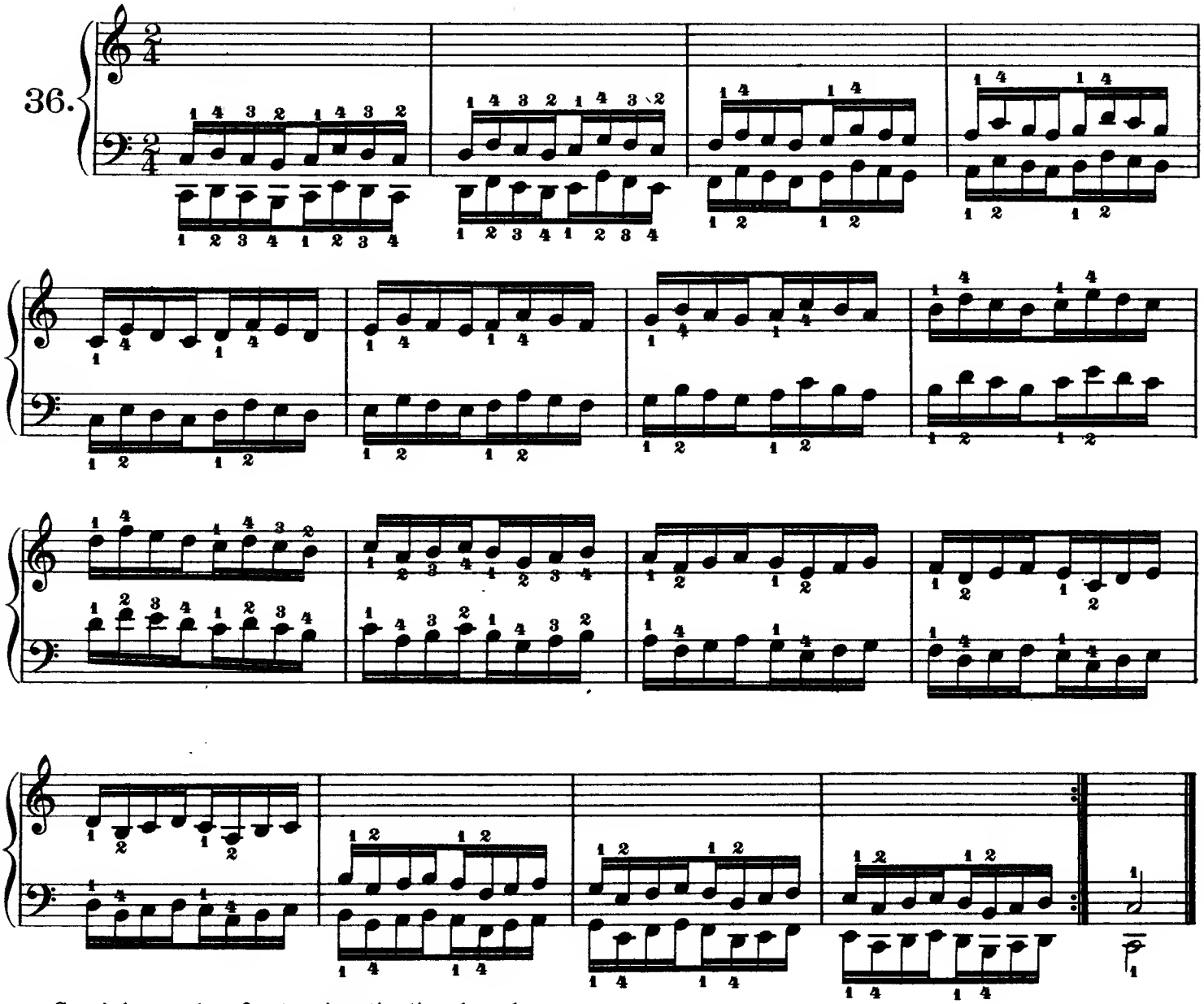


Turning the thumb under the 5th finger. This exercise is of the highest importance.



Another example of turning the thumb under.

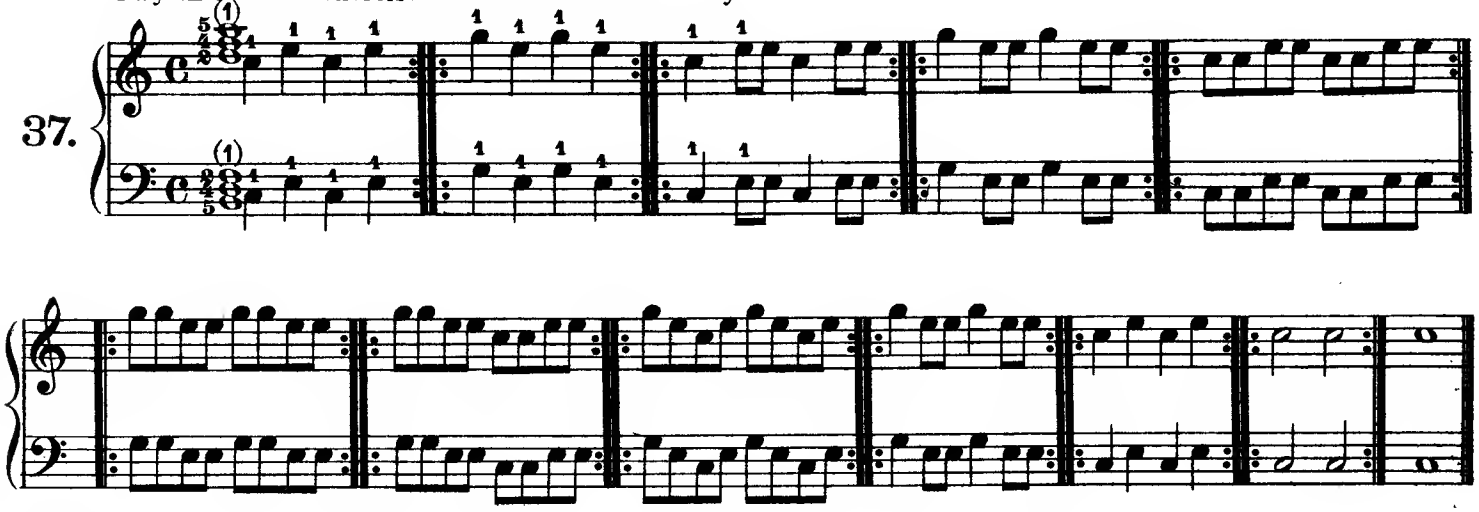
36.



Special exercise for turning the thumb under.

Play this whole exercise with the two thumbs only.

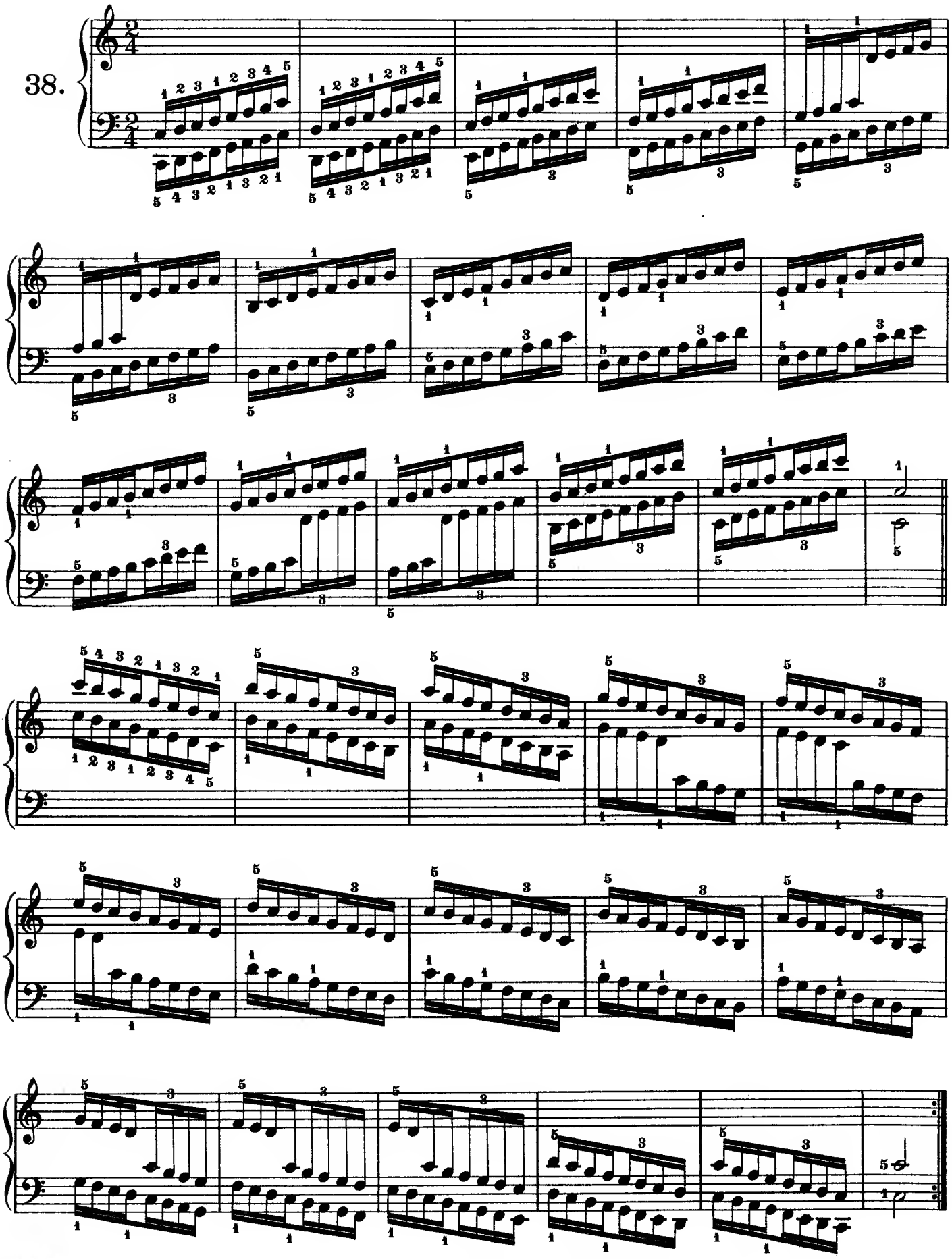
37.

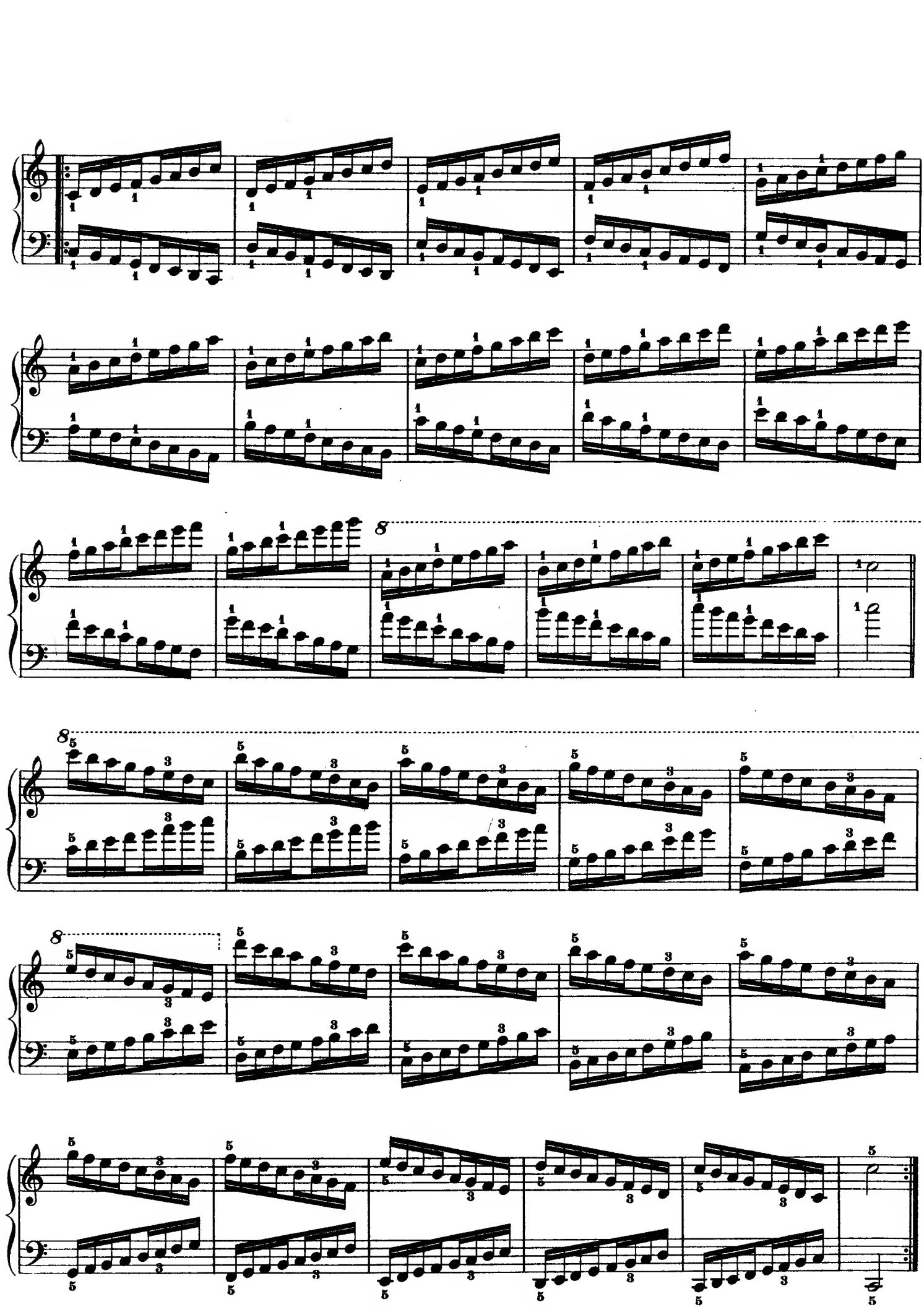


(1) Hold down these three notes with each hand without striking them, while executing these 12 measures.

Preparatory exercise for the study of scales.

38.



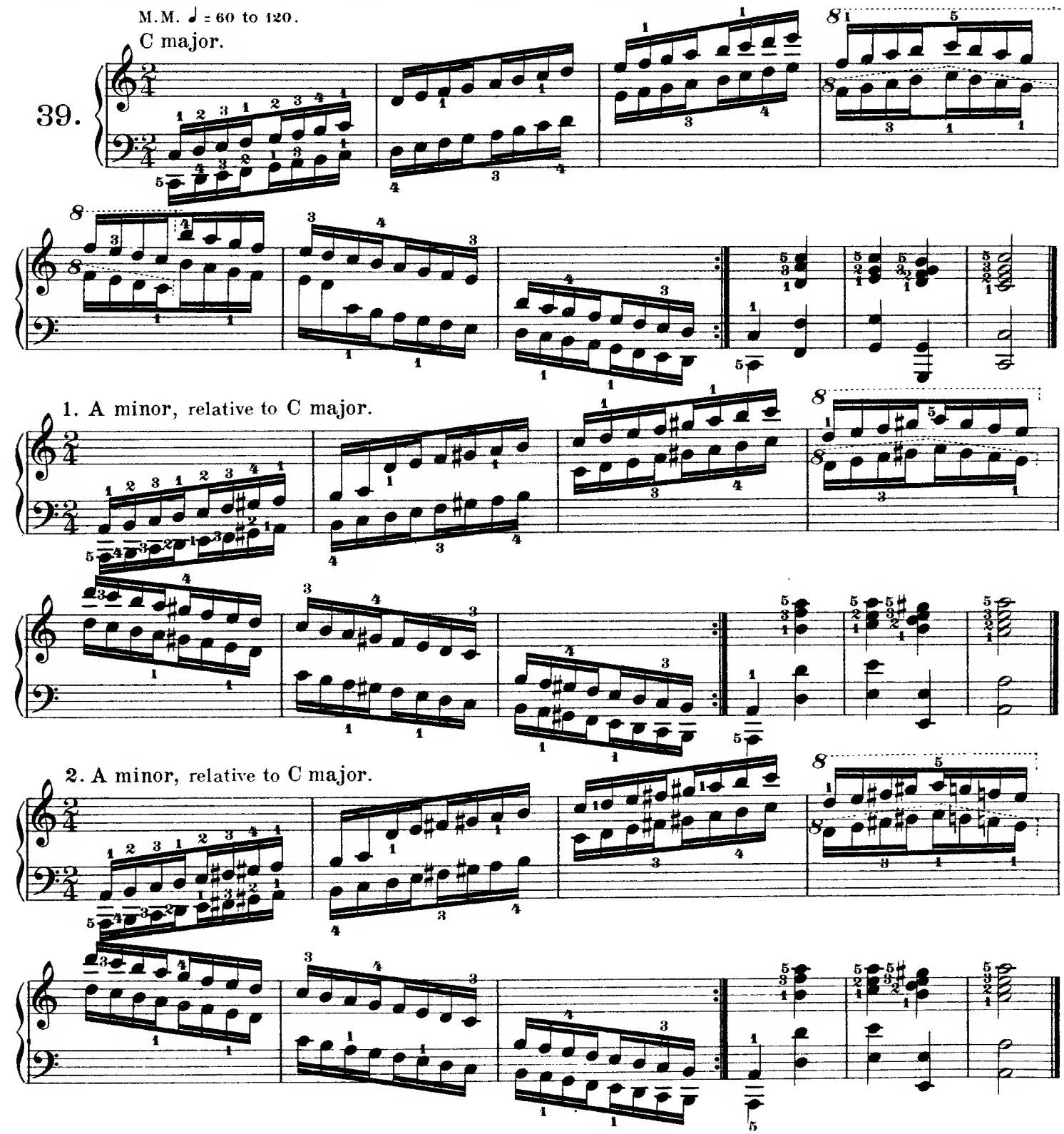


The 12 Major Scales, and the 12 Minor Scales.

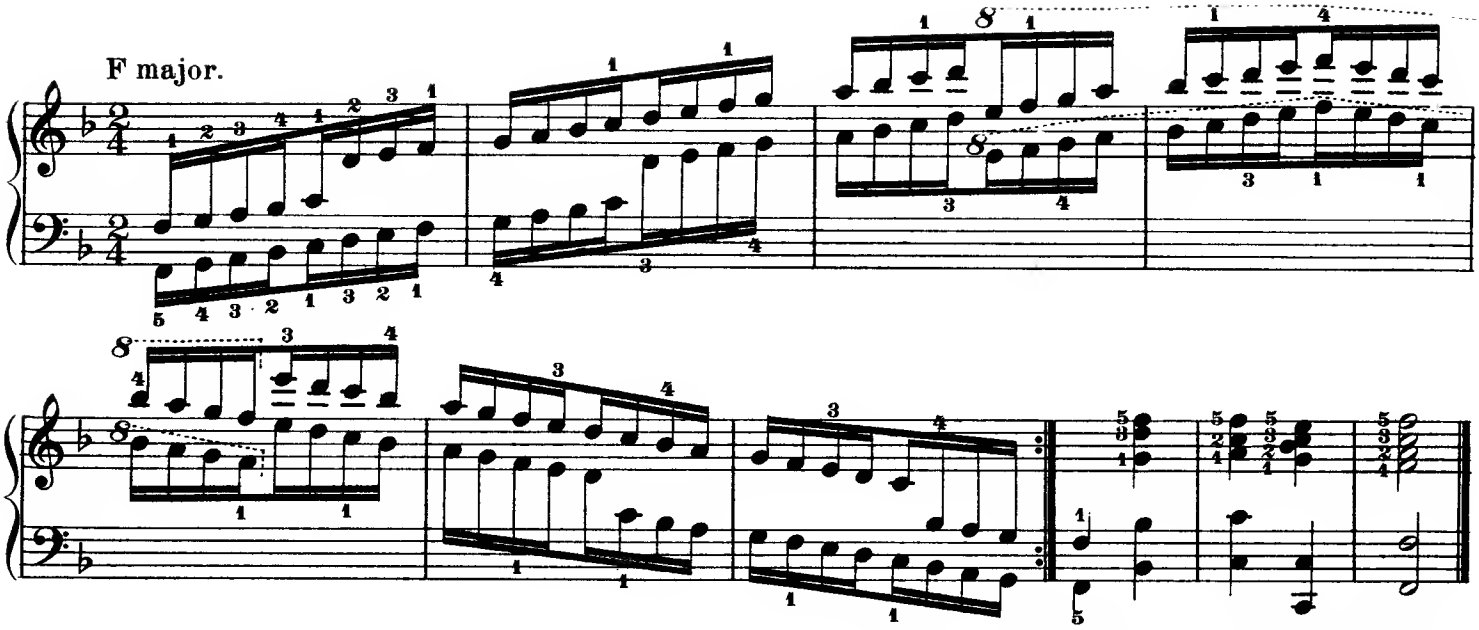
Each major scale is followed by its relative minor.

There are two ways of playing the minor scale; we thought it best to give them here after each major scale, leaving it to the instructor to teach them as he sees fit. We mark by a figure **1** the first (modern) minor scale, also termed the "harmonic minor scale;" and by a figure **2** the second (ancient) minor scale, also termed the "melodic minor scale."

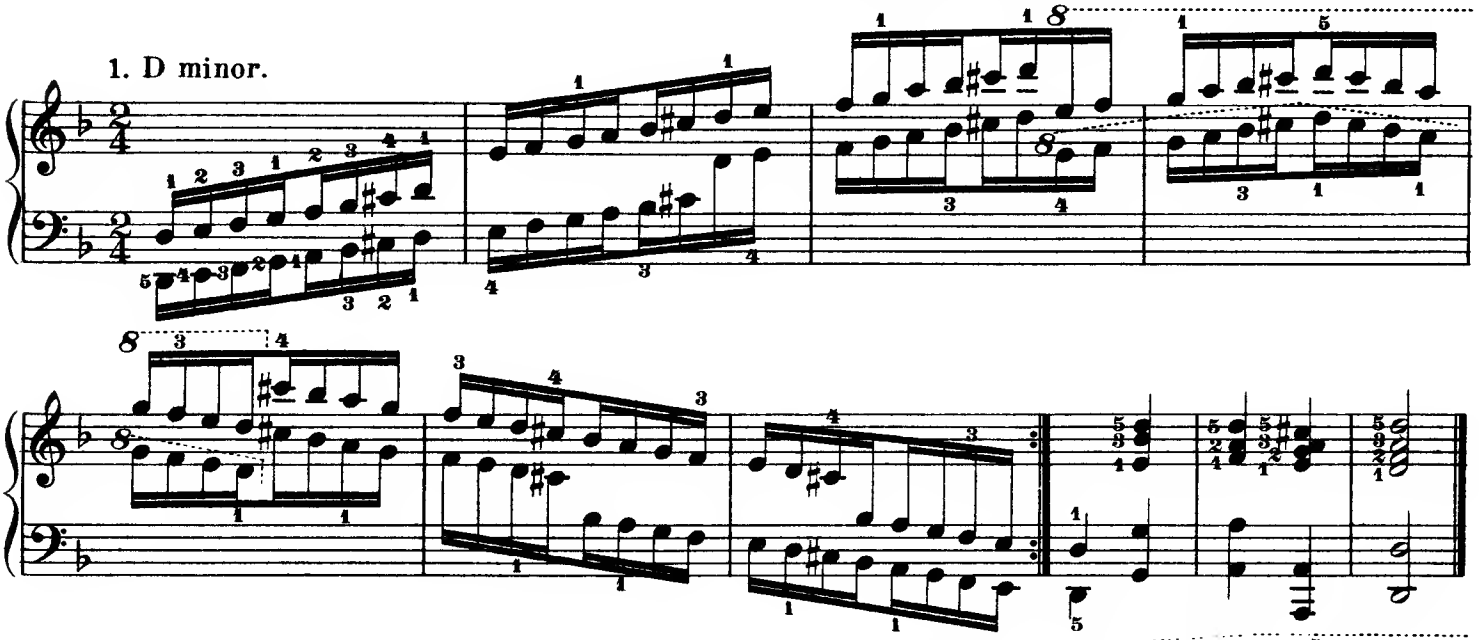
We know, that the modern or harmonic minor scale has a minor sixth and the leading-note both ascending and descending; whereas the ancient or melodic minor scale has a major sixth and the leading note is ascending, and a minor seventh and minor sixth in descending.



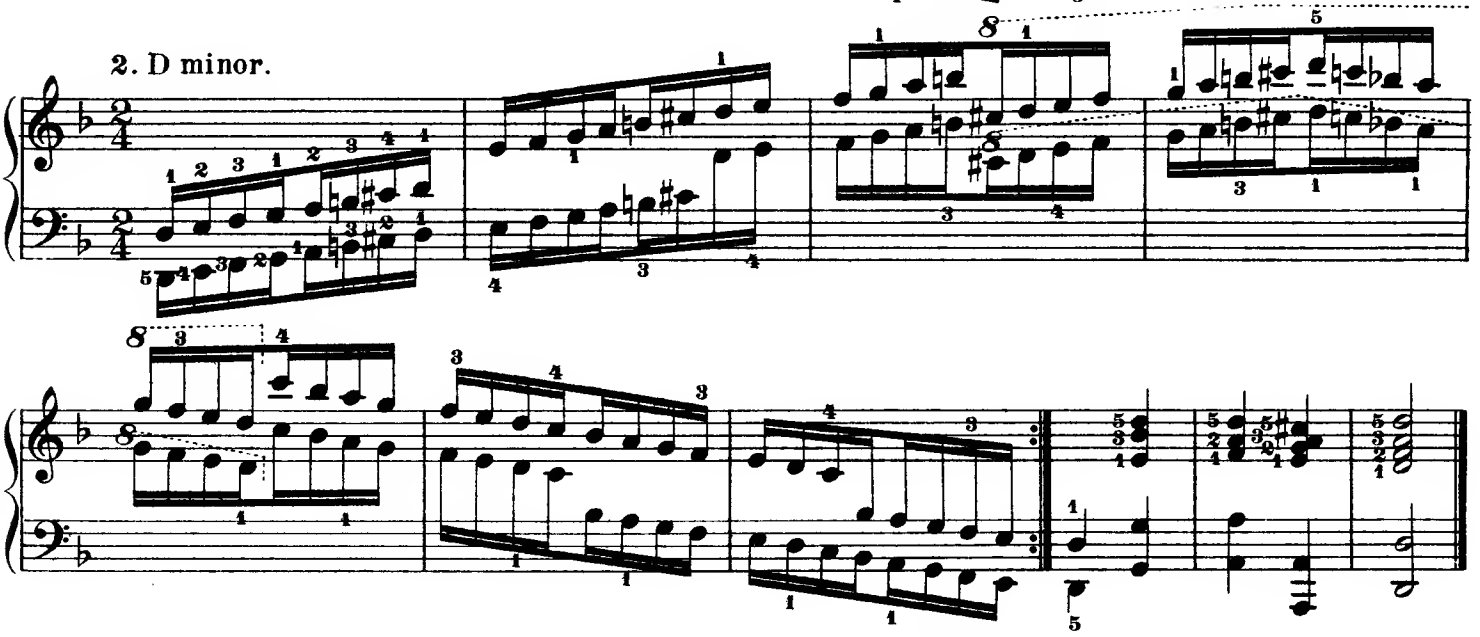
F major.



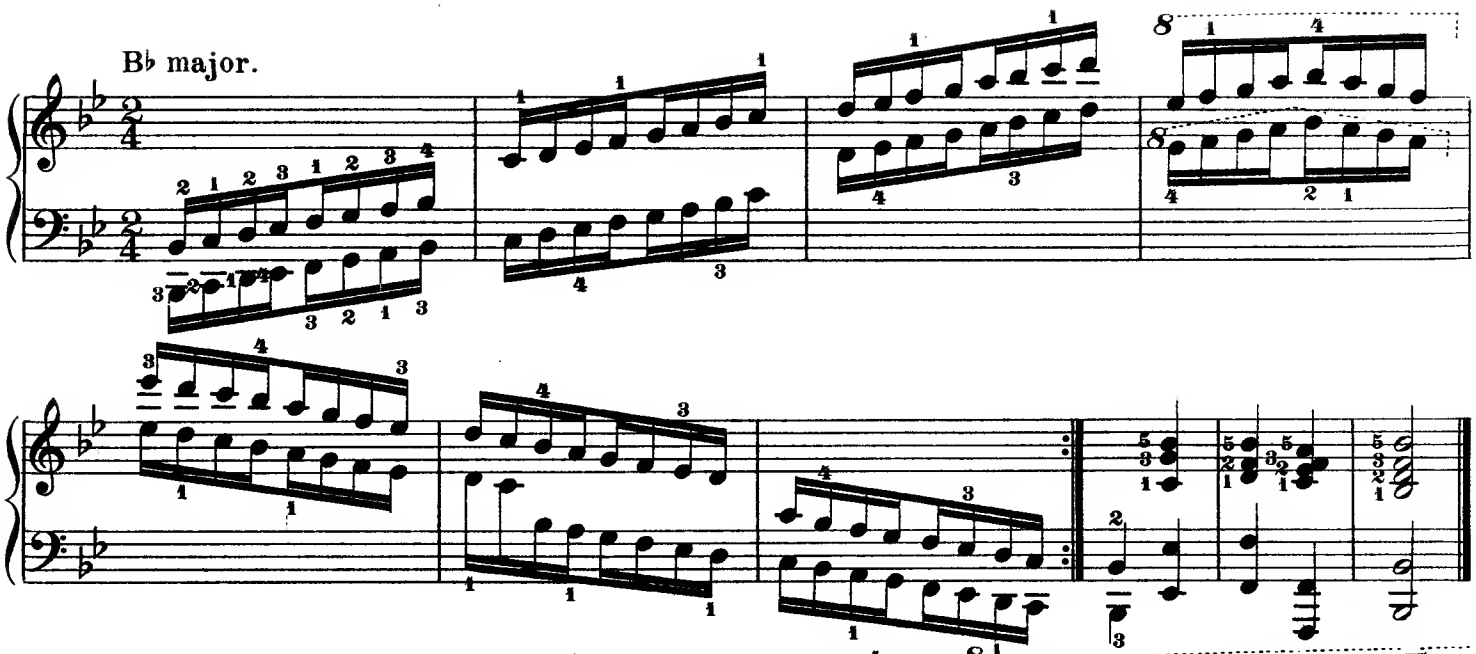
1. D minor.



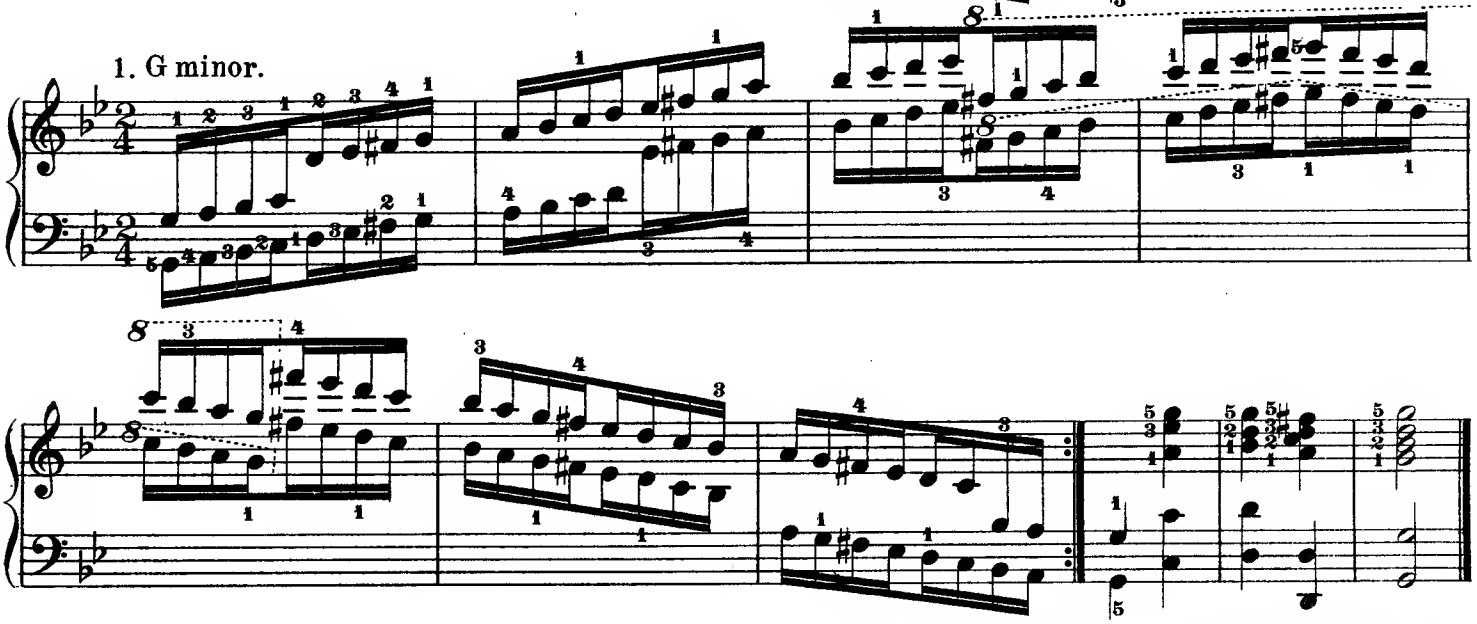
2. D minor.



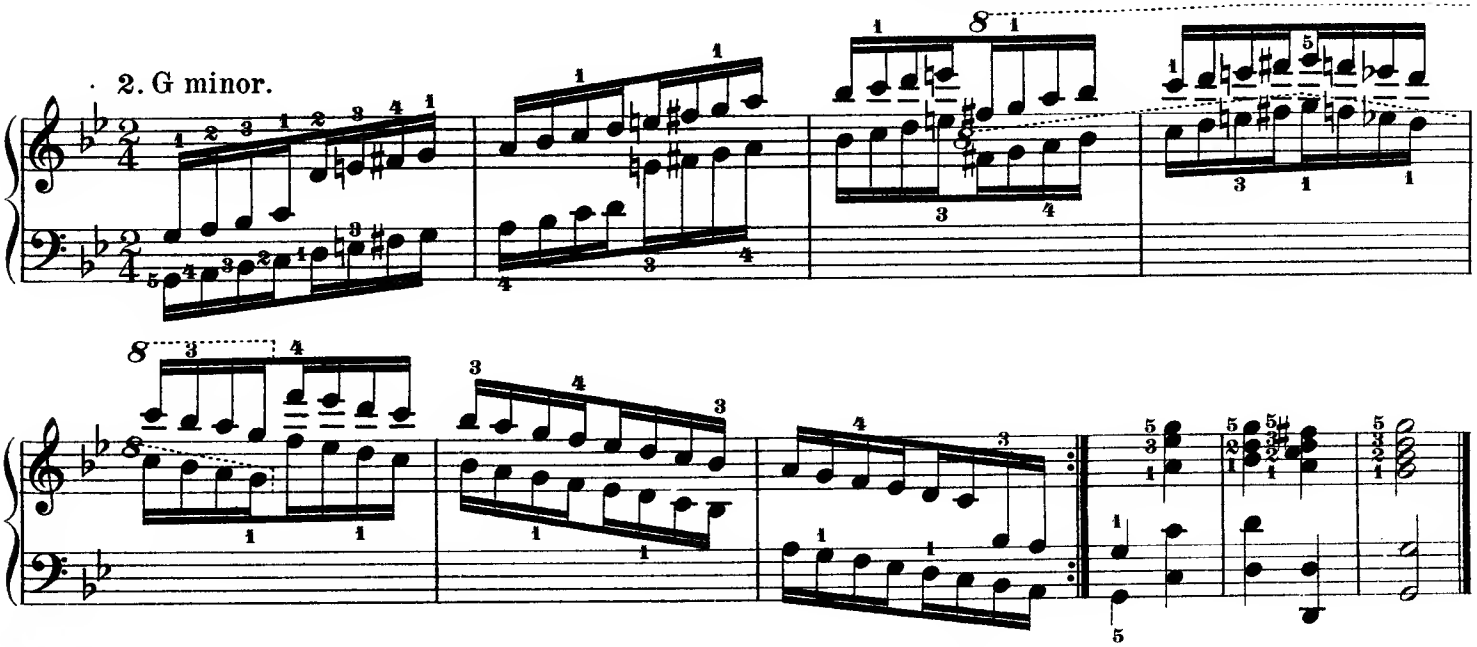
B♭ major.

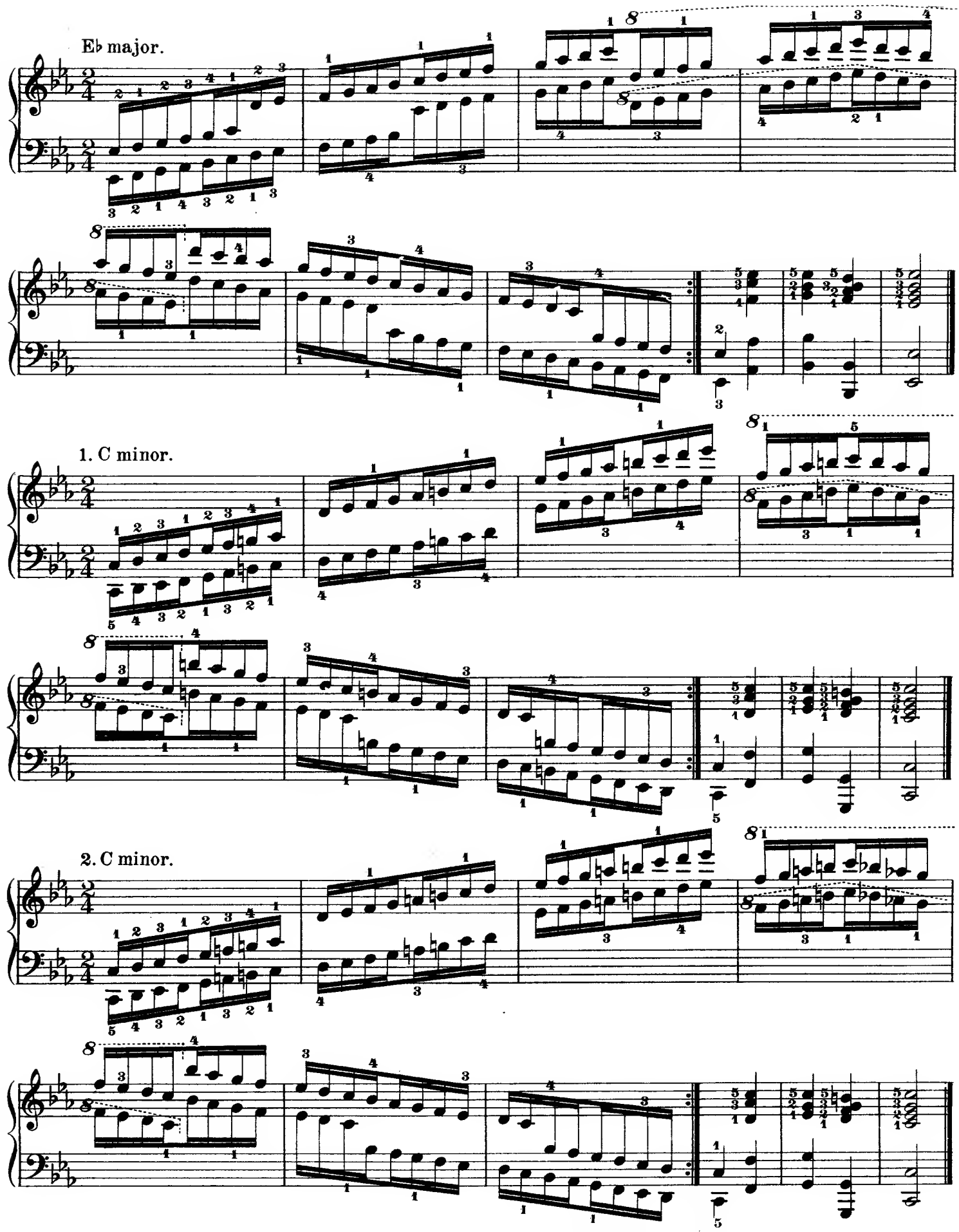


1. G minor.

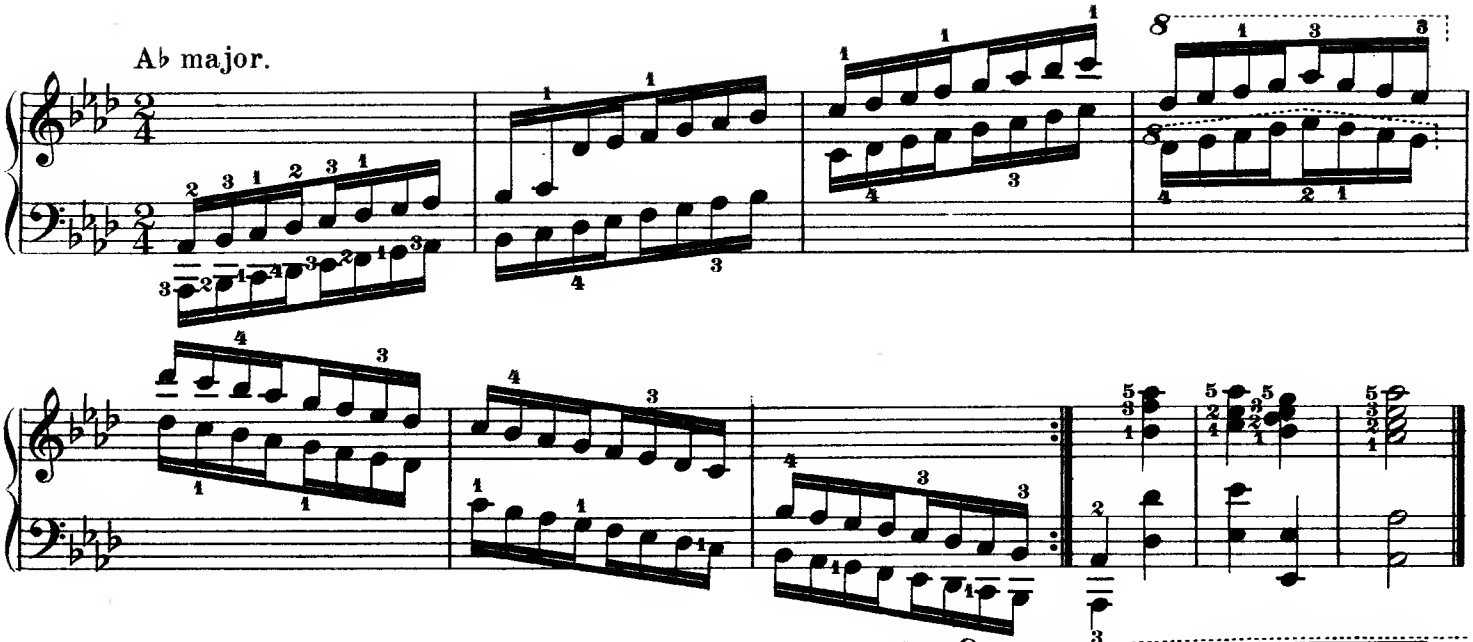


2. G minor.

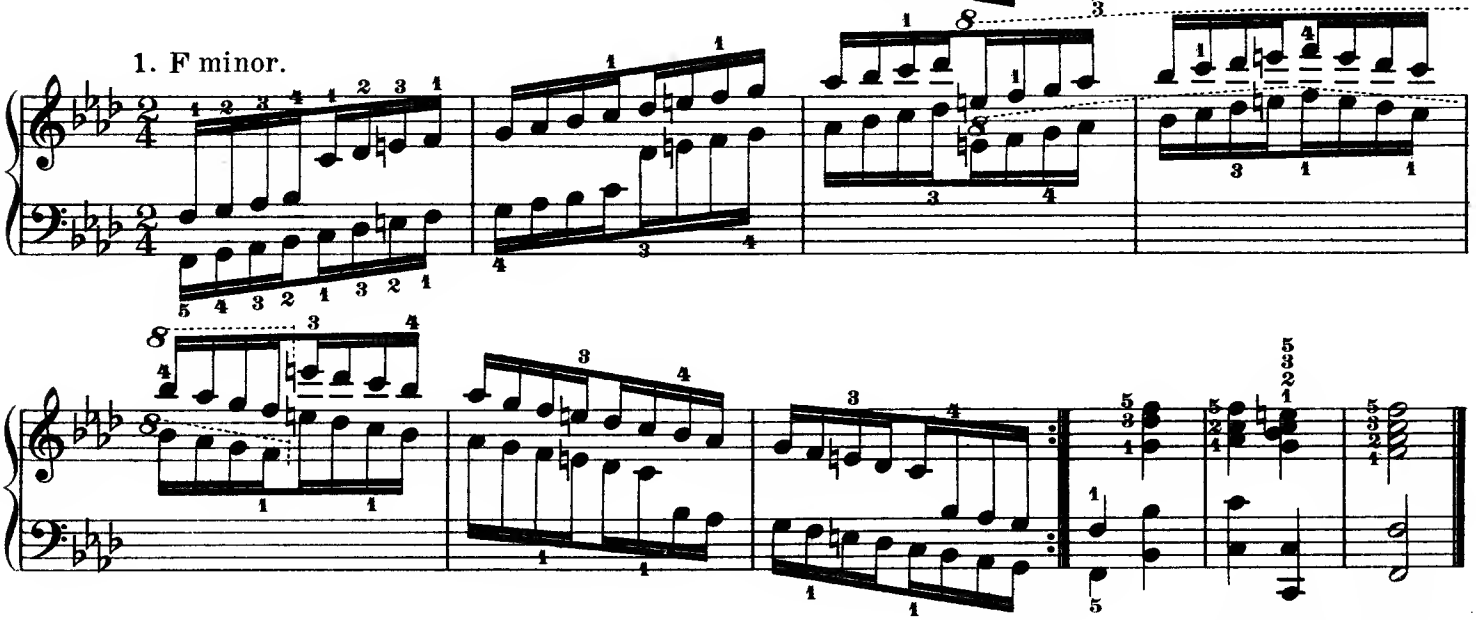



E♭ major.
1. C minor.
2. C minor.

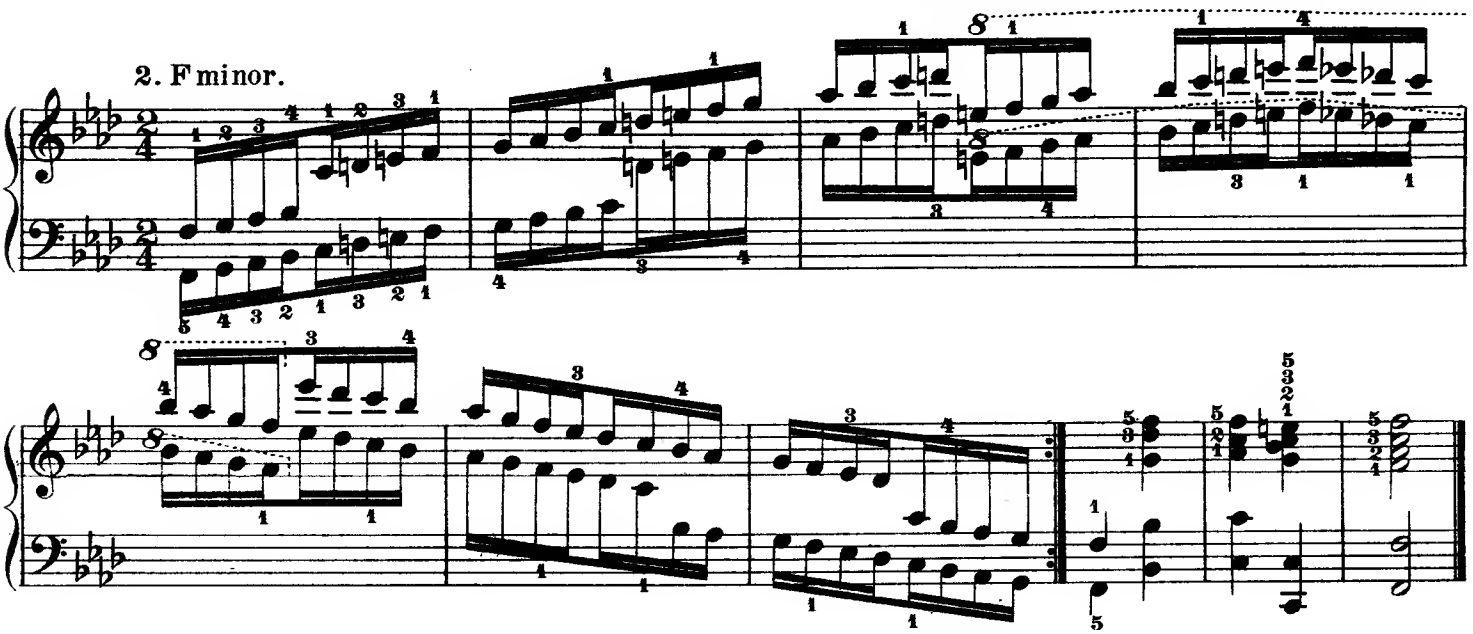
A♭ major.



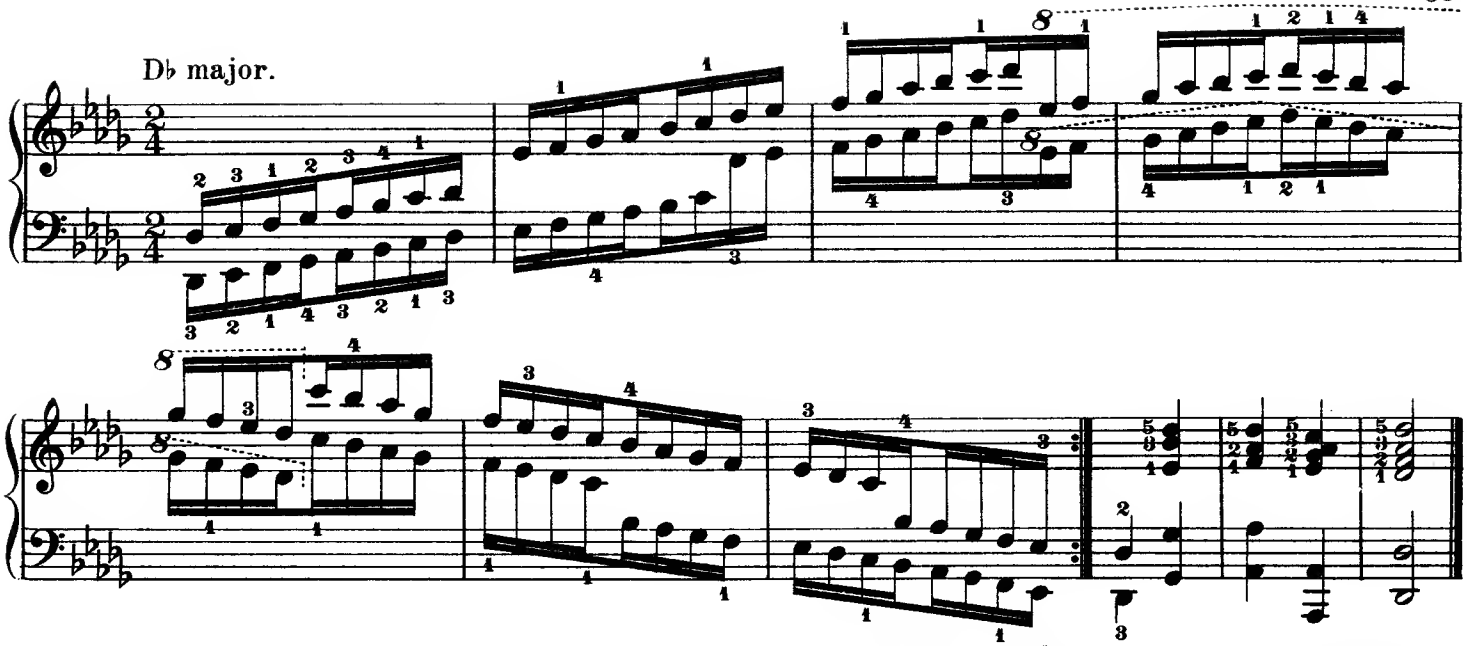
1. F minor.

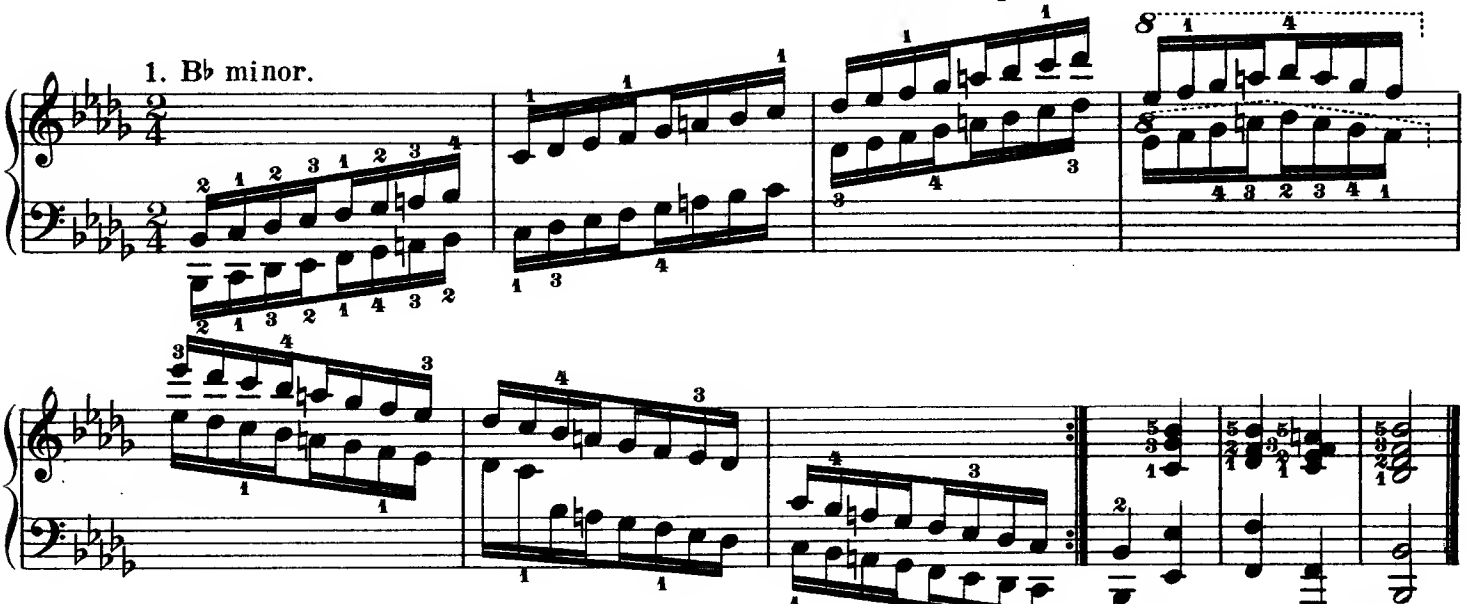


2. F minor.

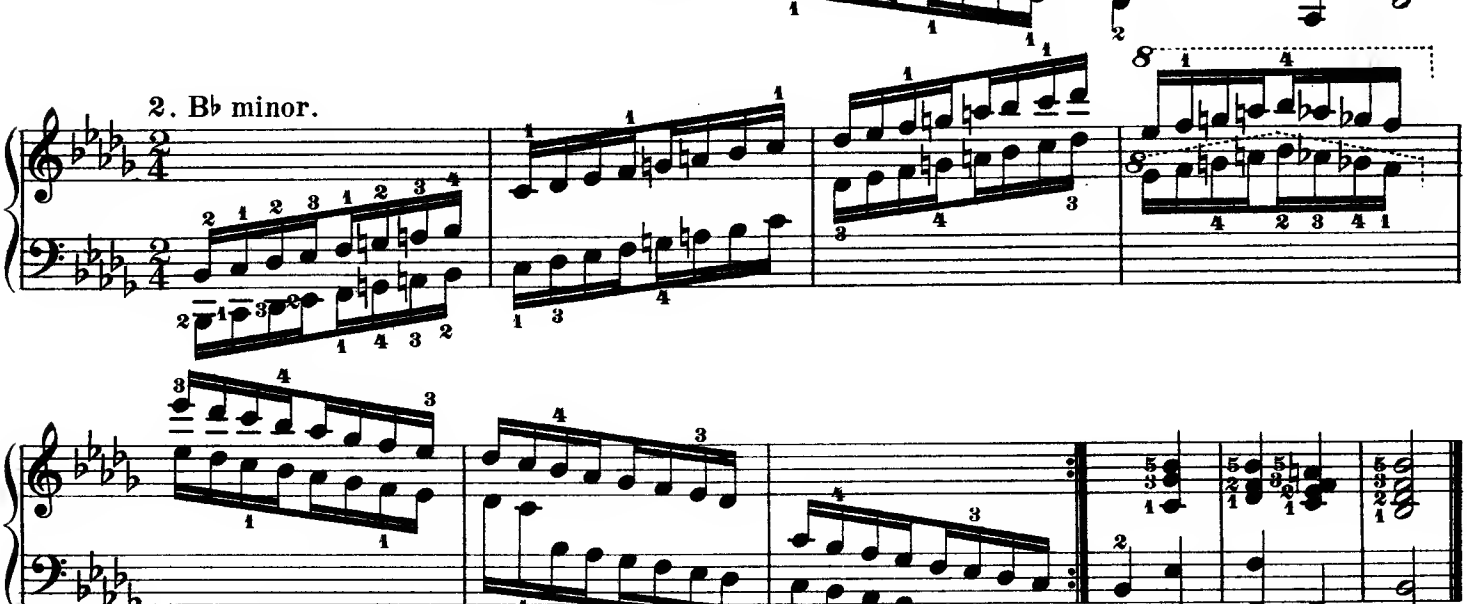


Db major.



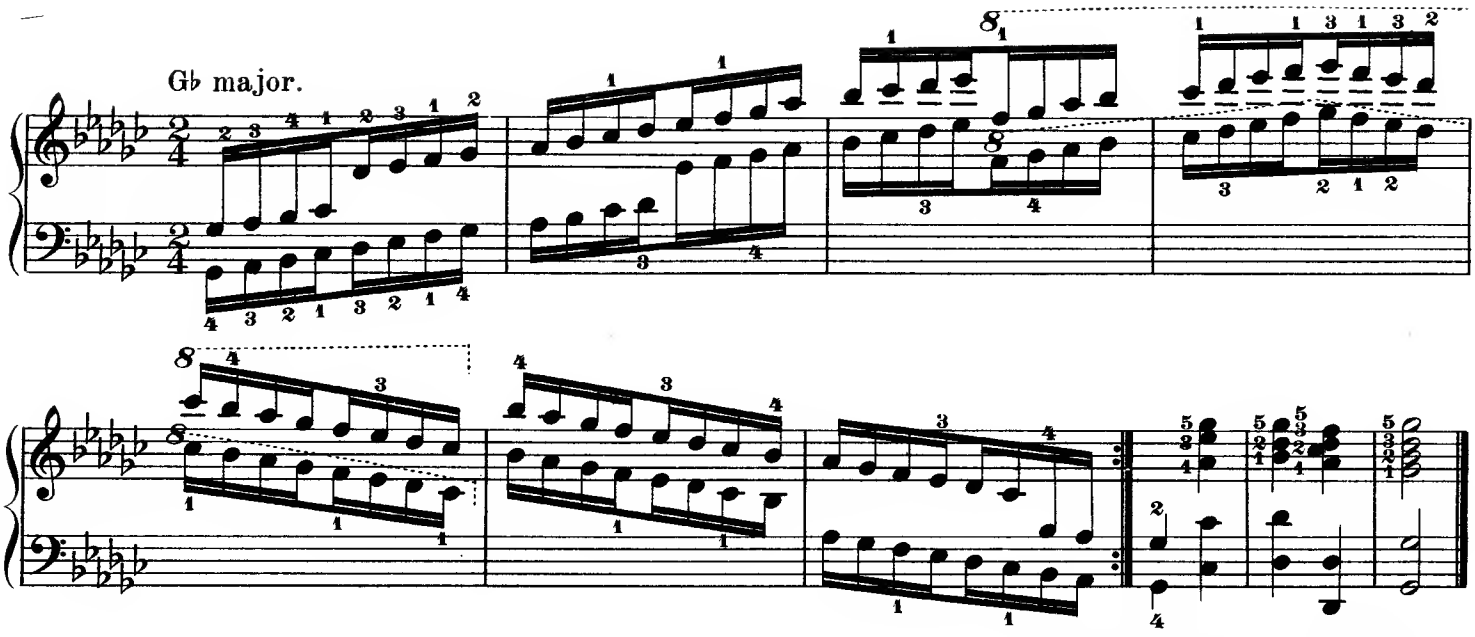


1. Bb minor.

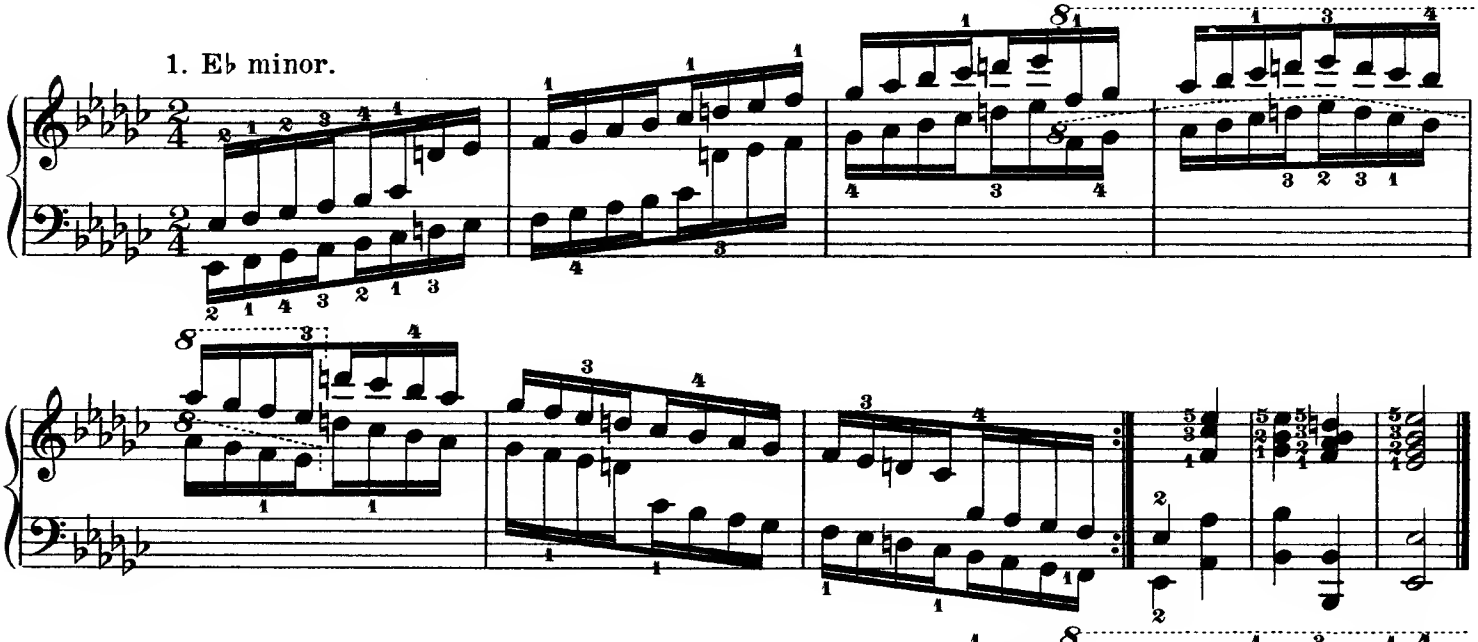


2. Bb minor.

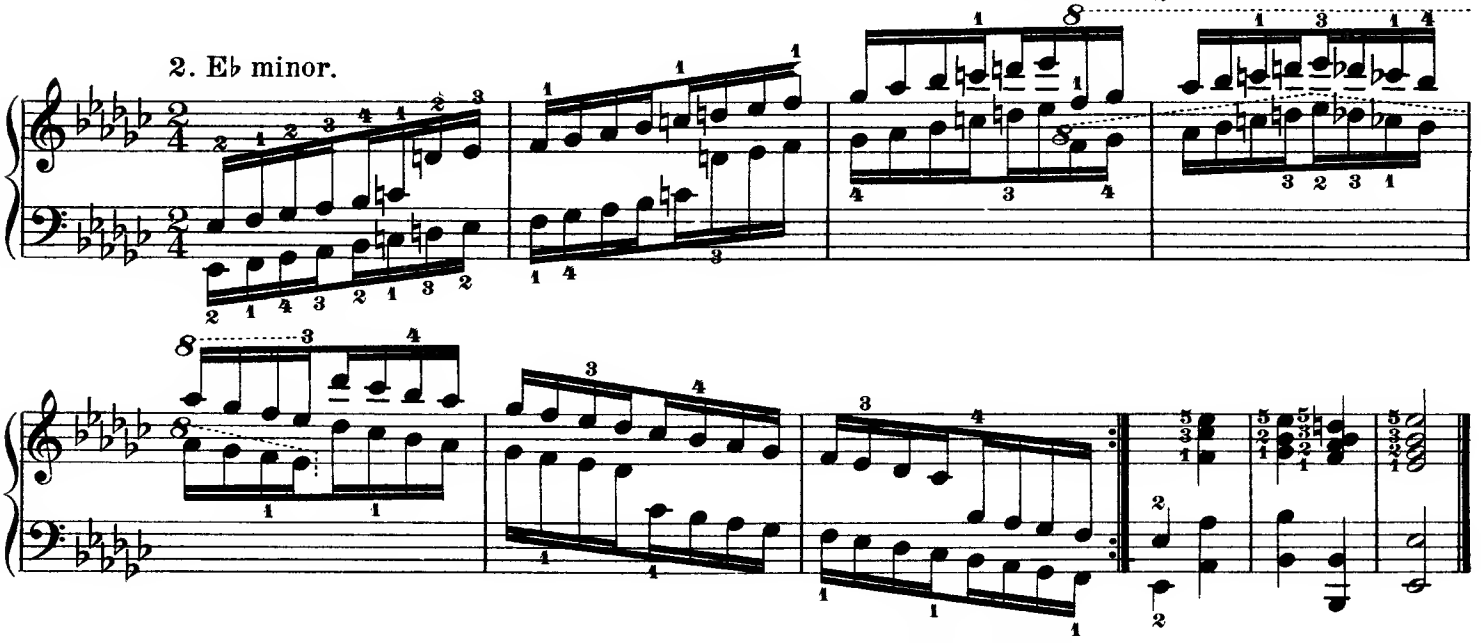
Gb major.



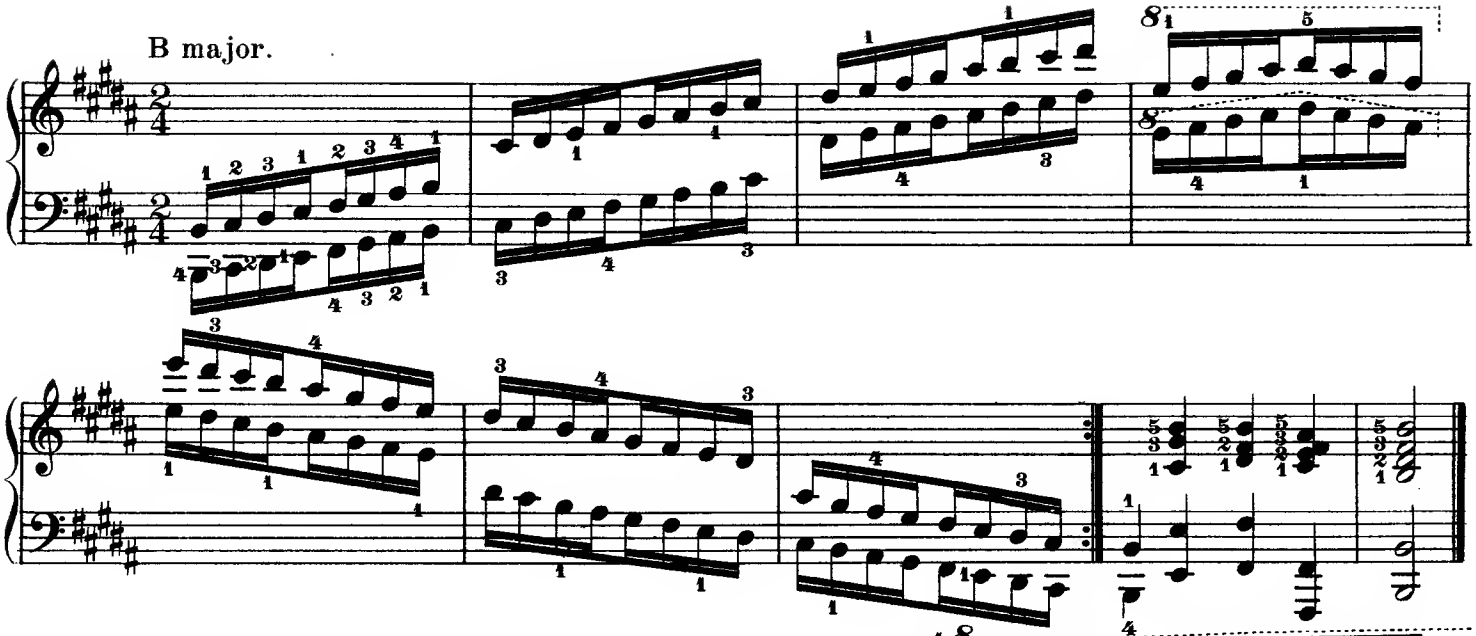
1. Eb minor.



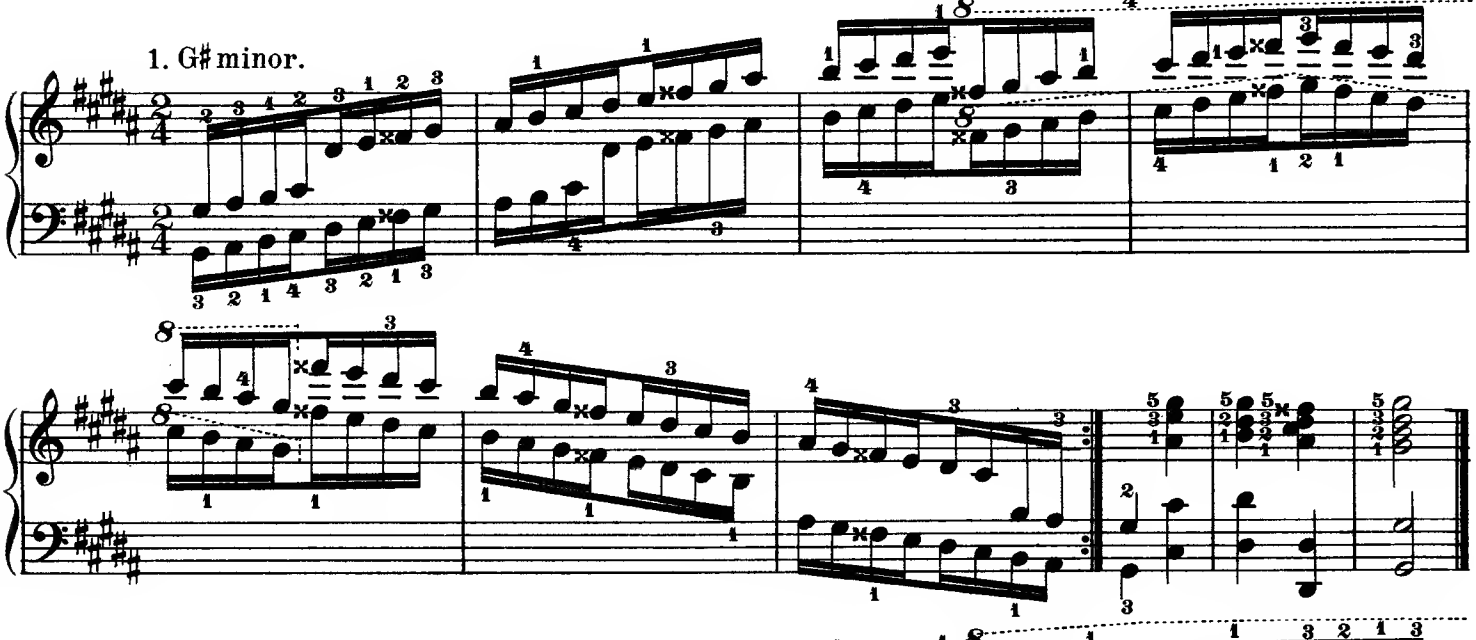
2. Eb minor.



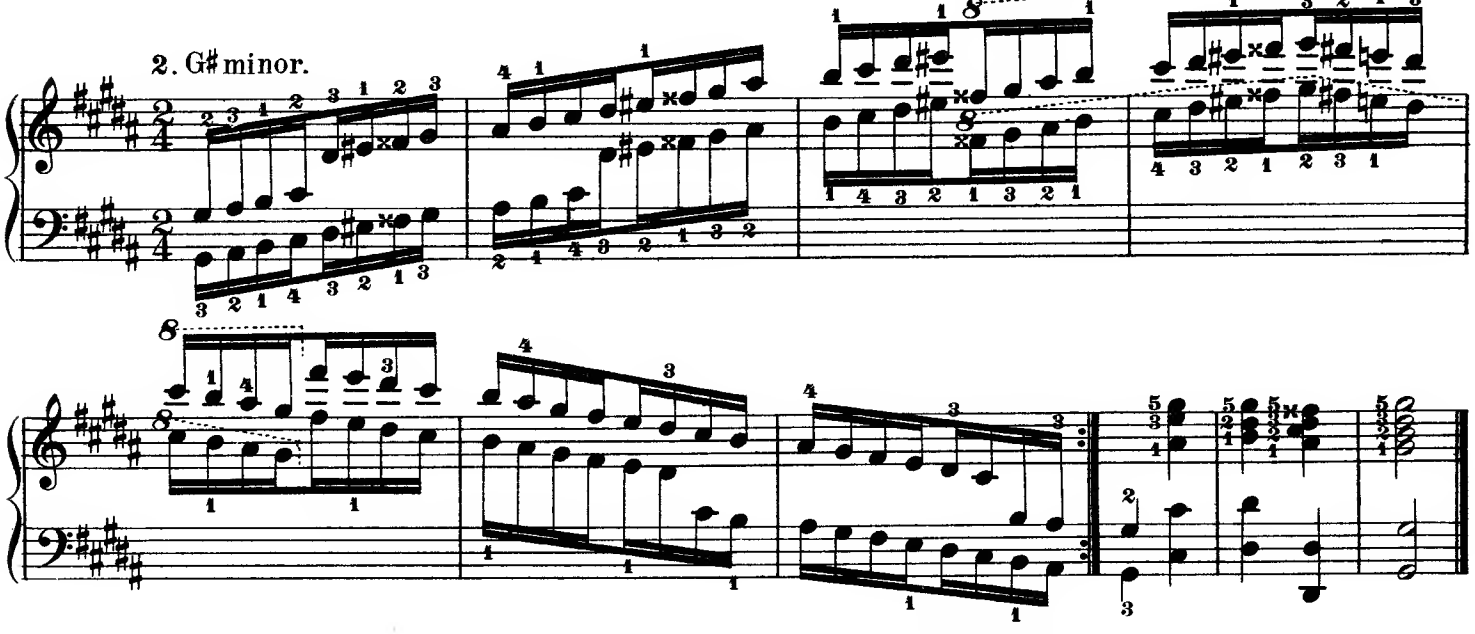
B major.

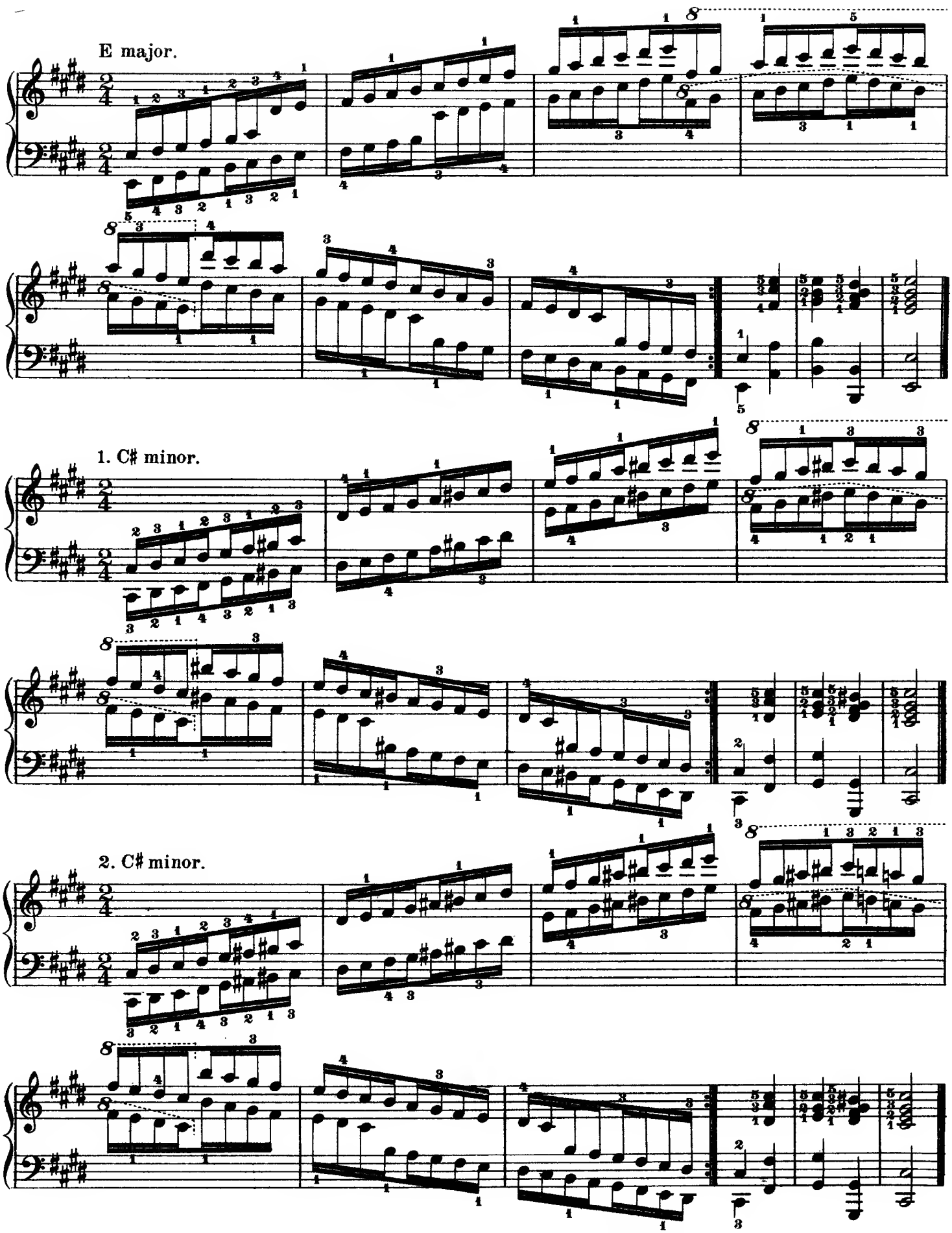


1. G♯ minor.

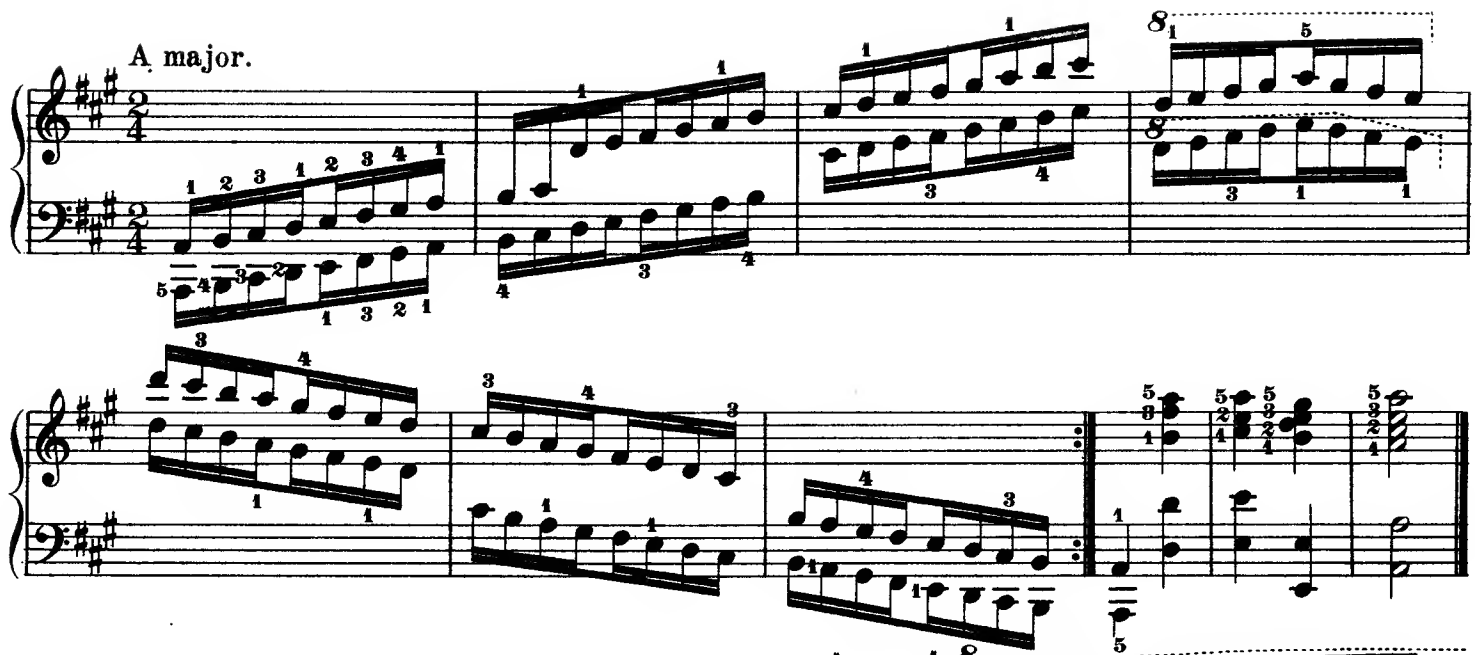


2. G♯ minor.

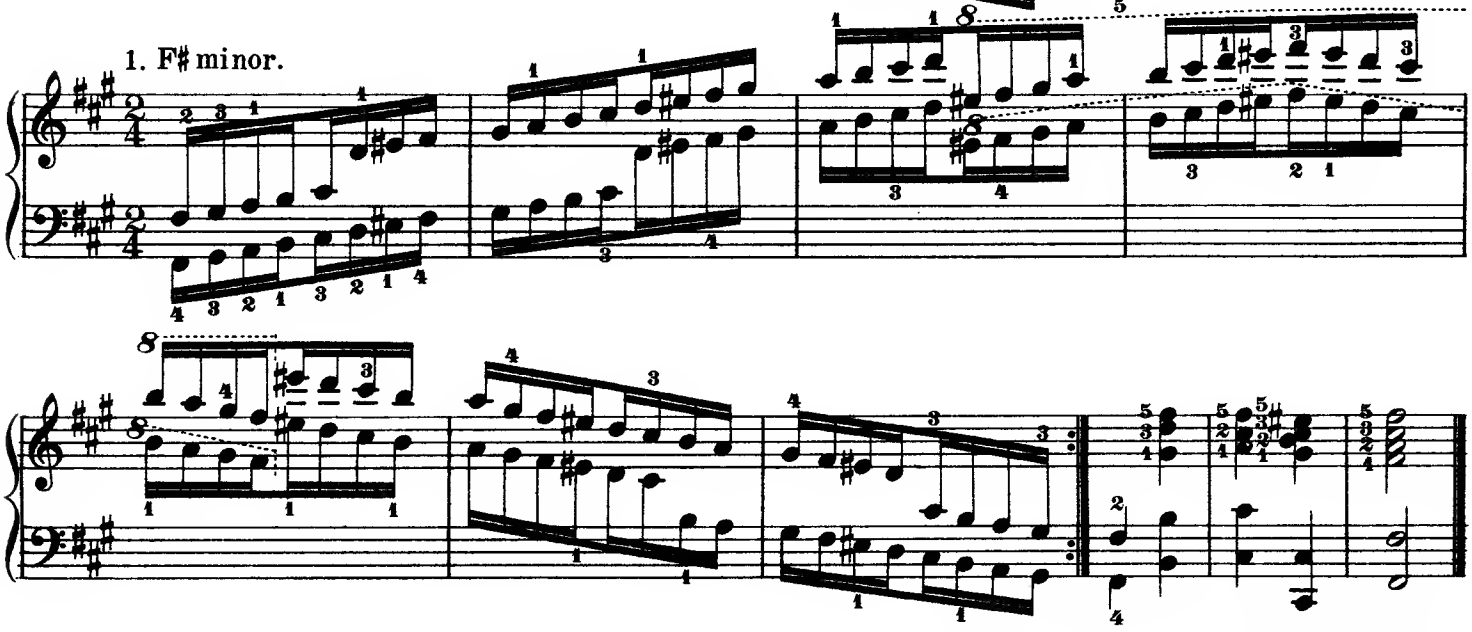



E major.
1. C♯ minor.
2. C♯ minor.

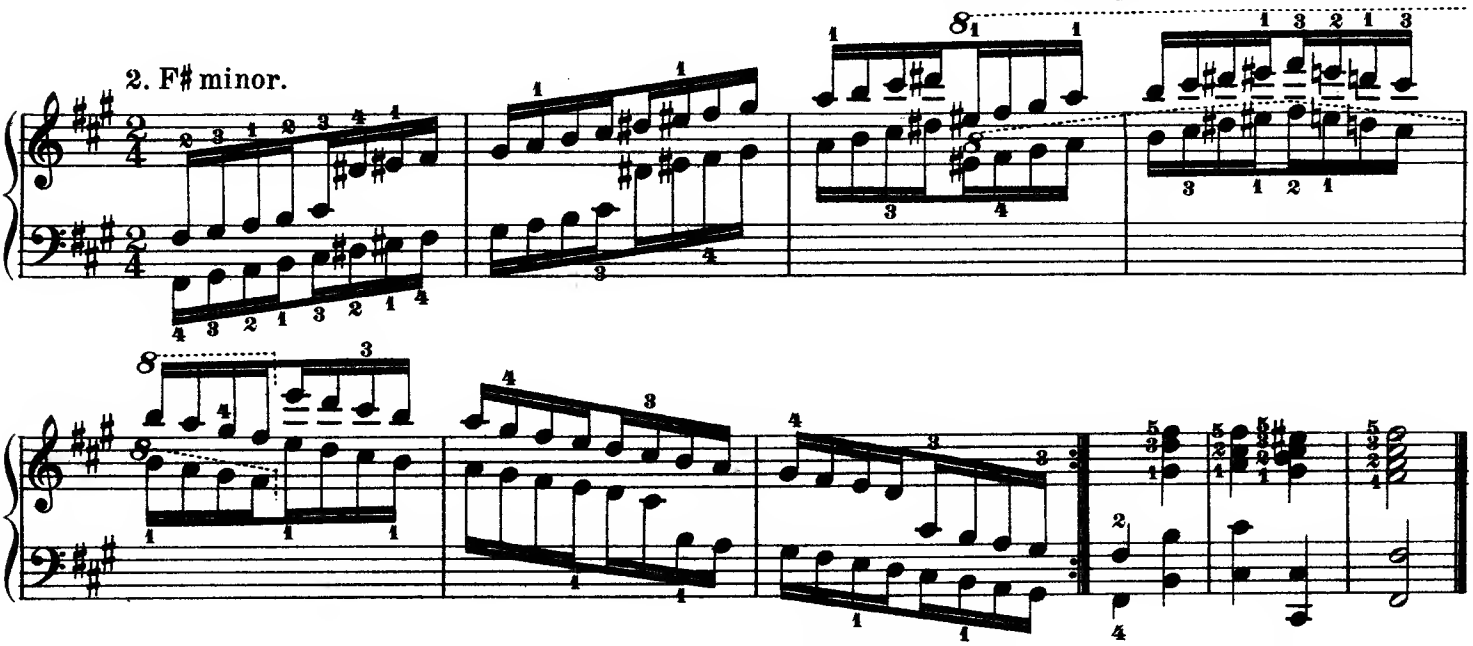
A major.

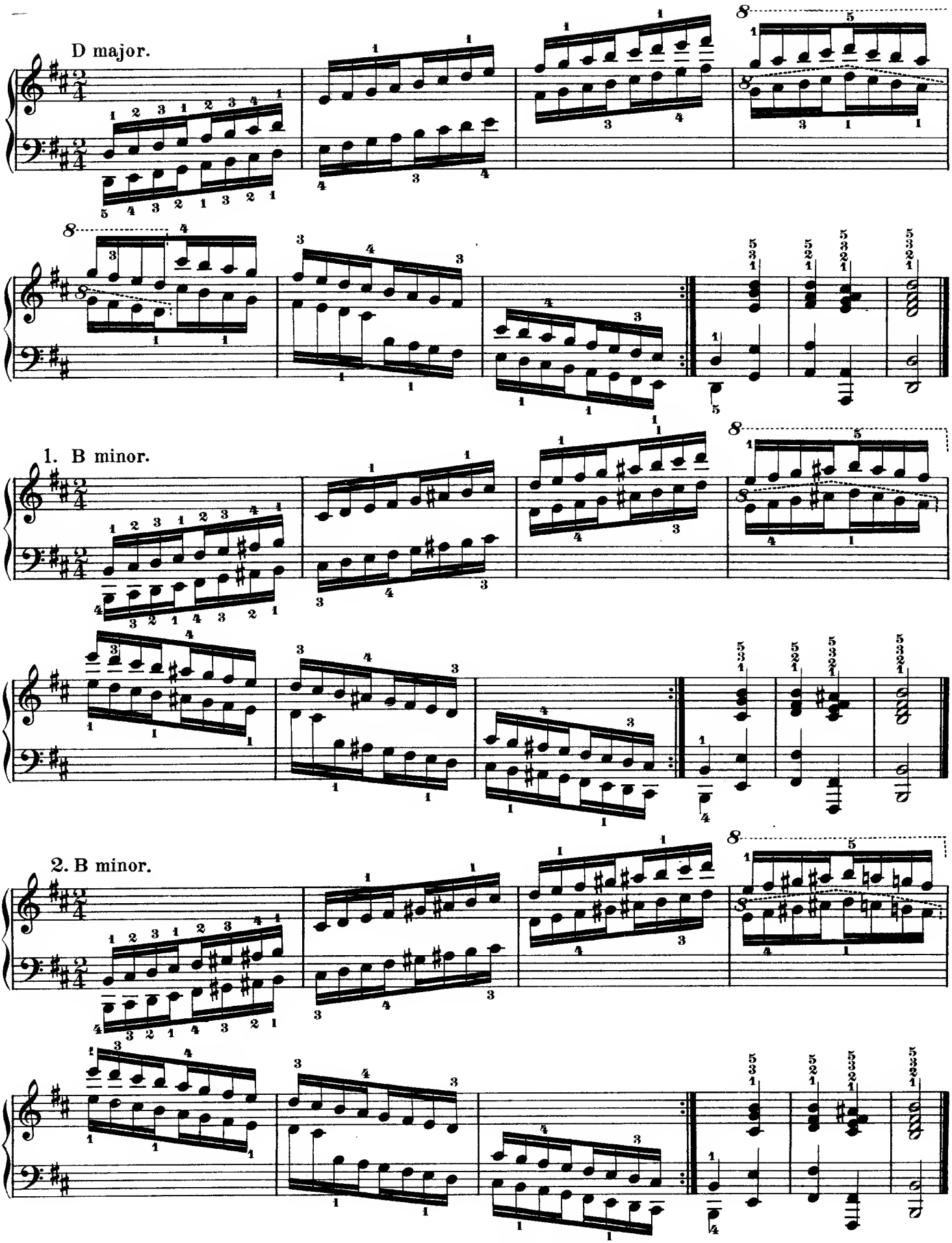


1. F♯ minor.

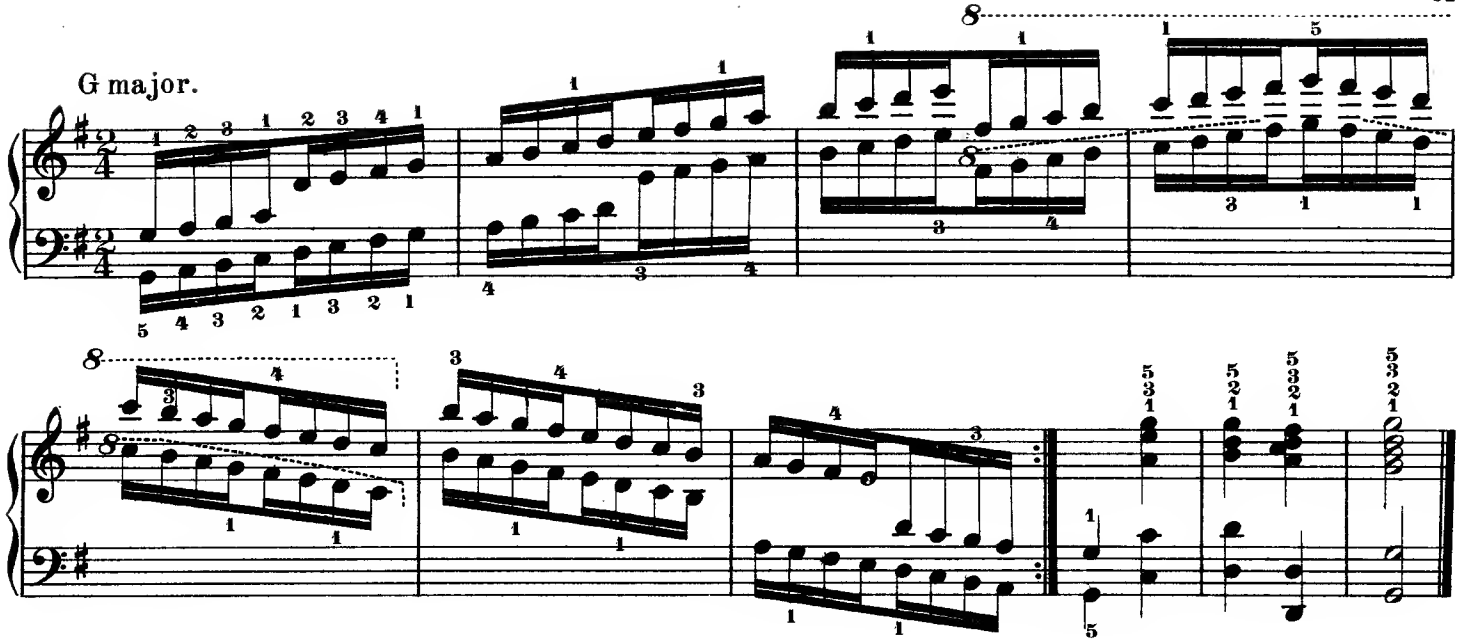


2. F♯ minor.

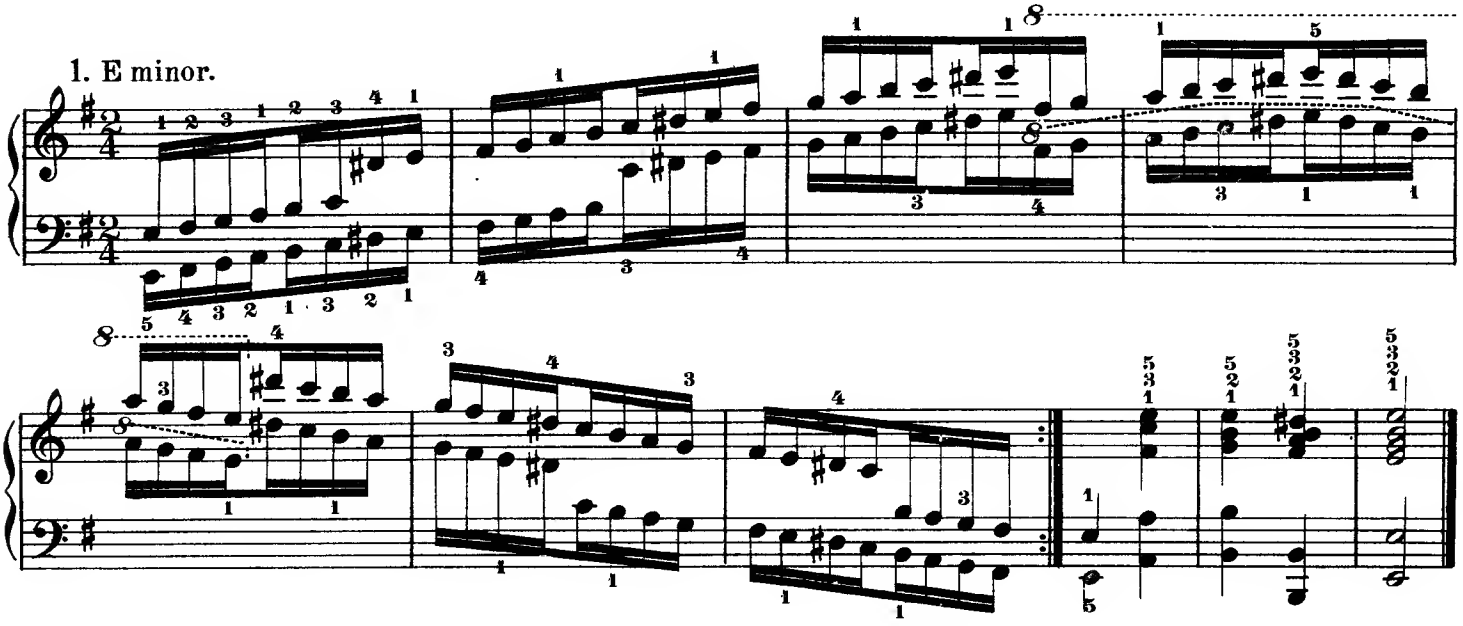



D major.
1. B minor.
2. B minor.

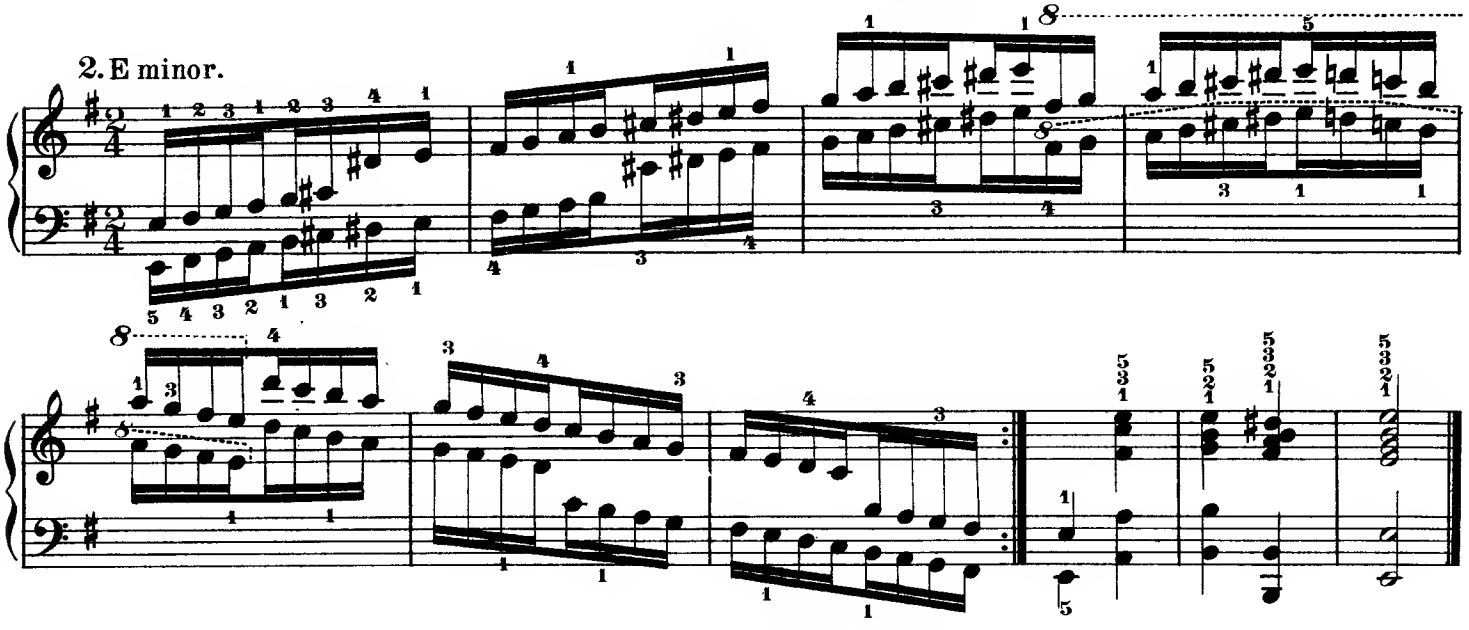
G major.



1. E minor.



2. E minor.

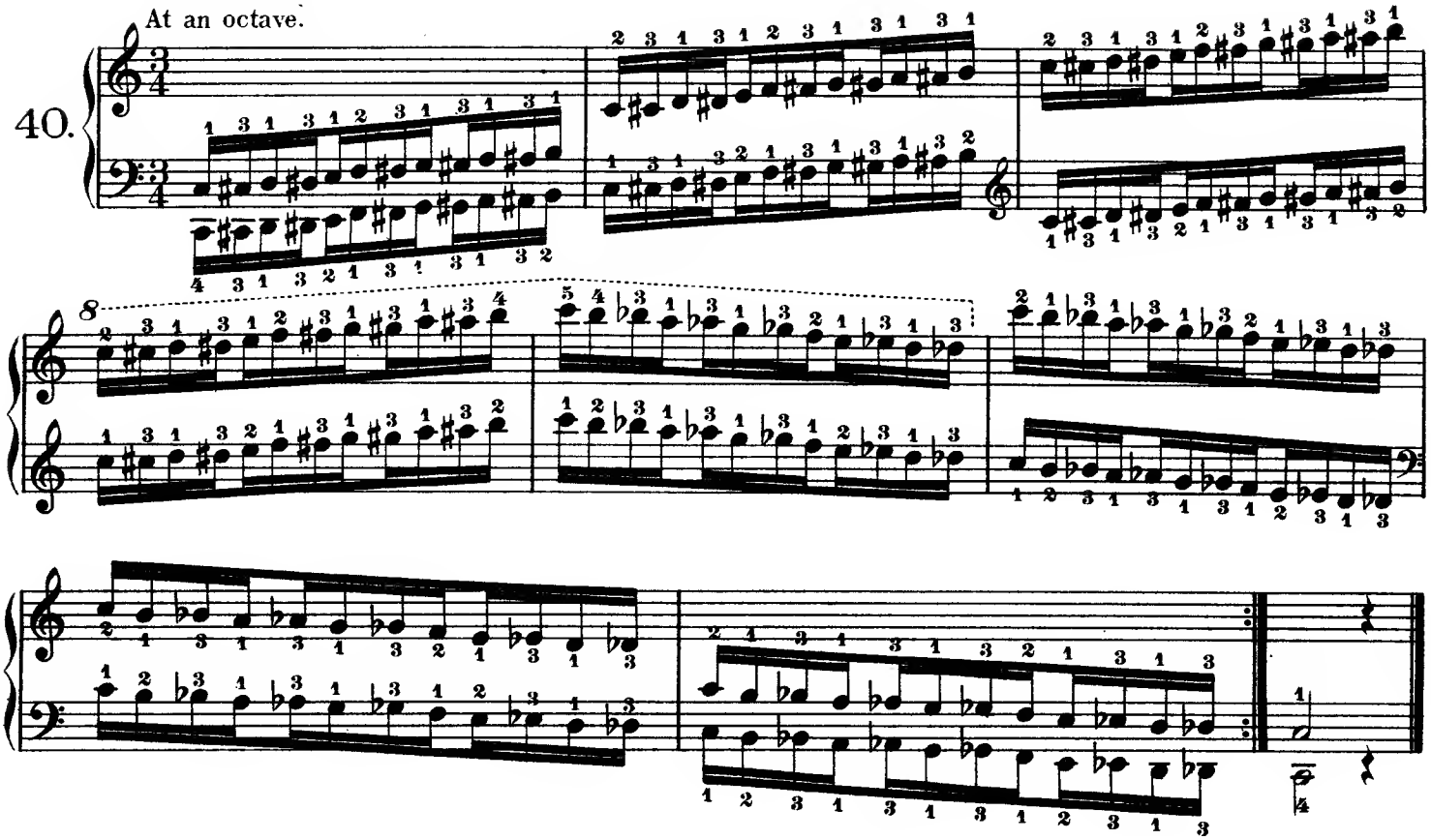


Chromatic Scales.

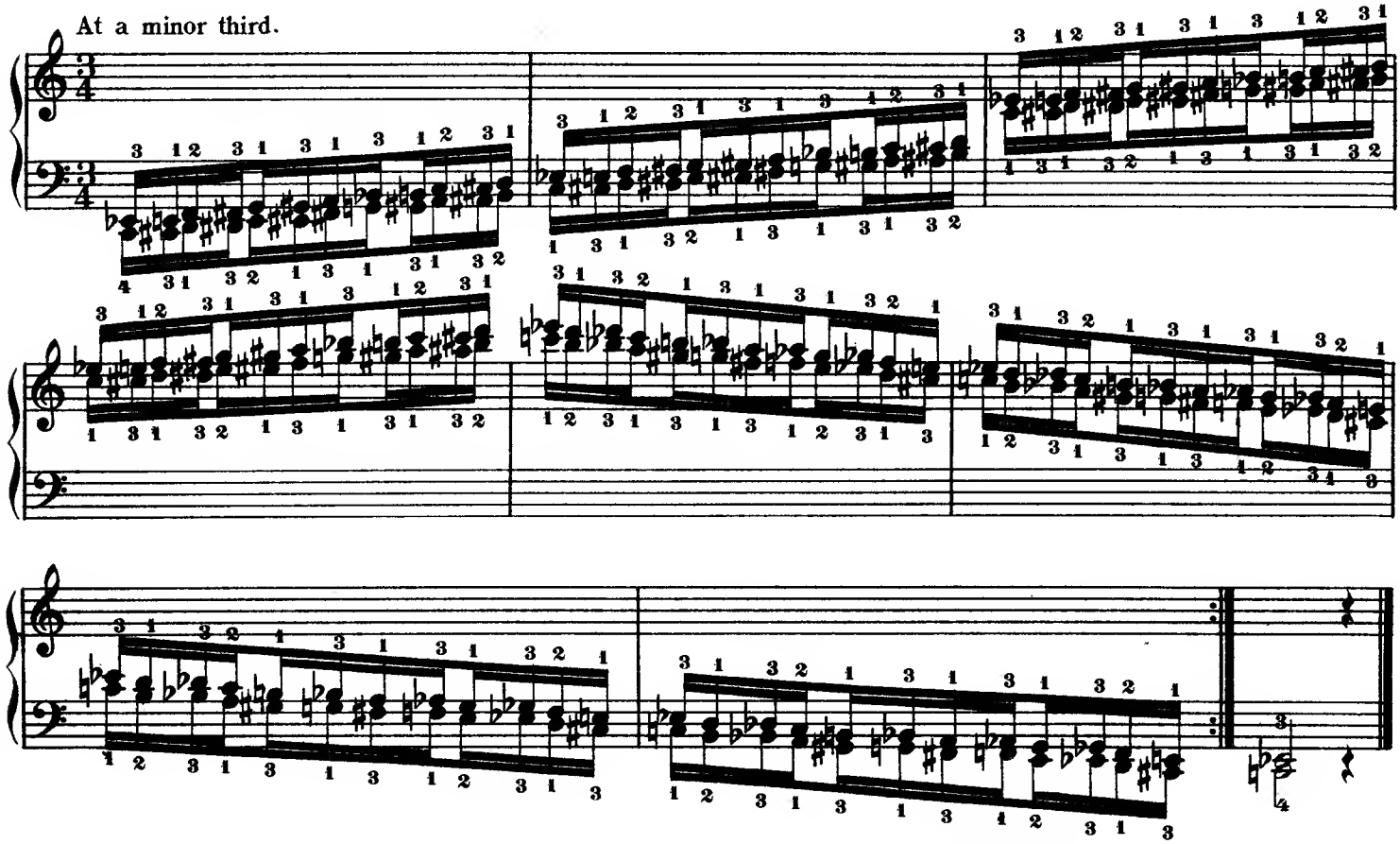
40.

M.M. 60 to 120.

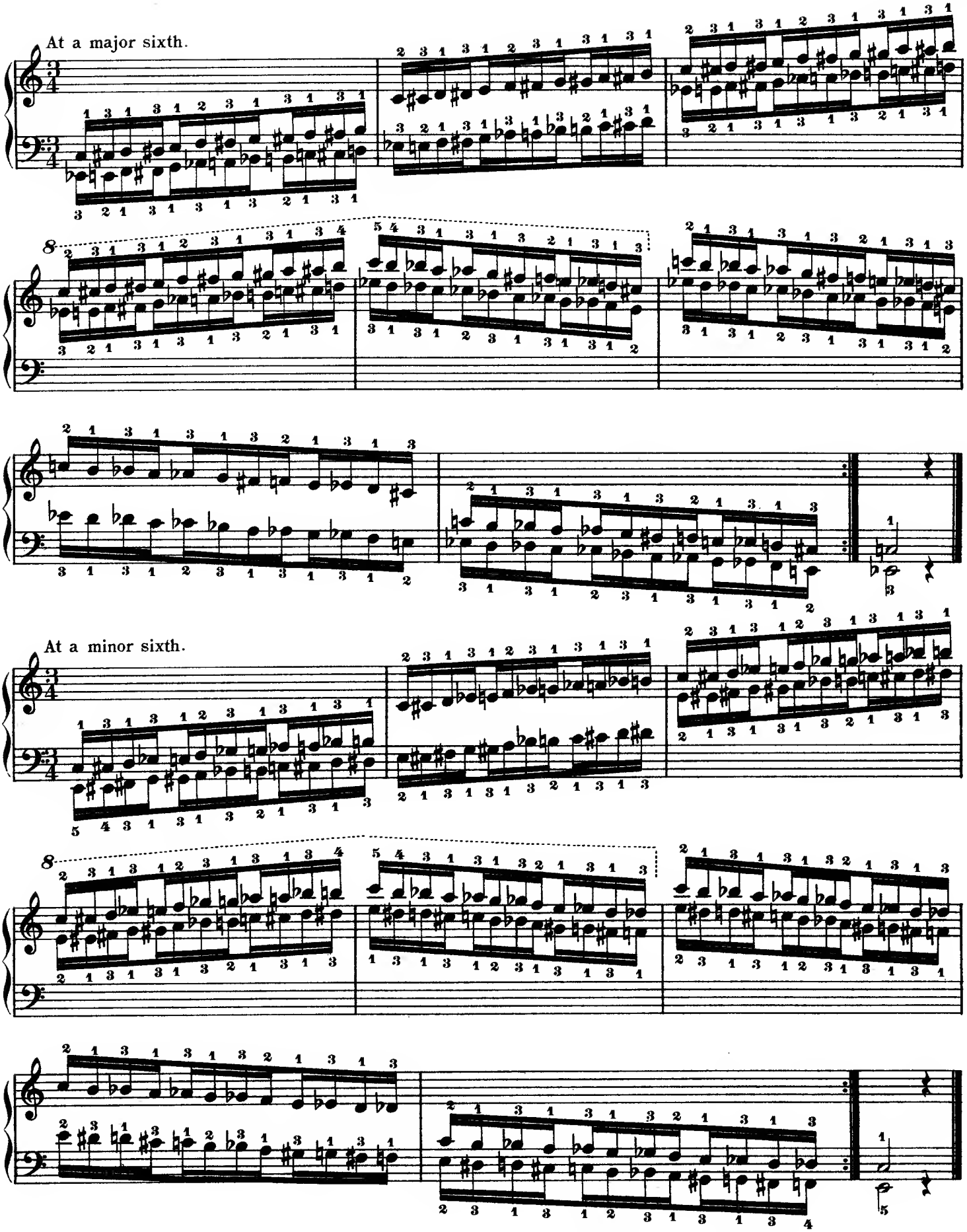
At an octave.



At a minor third.

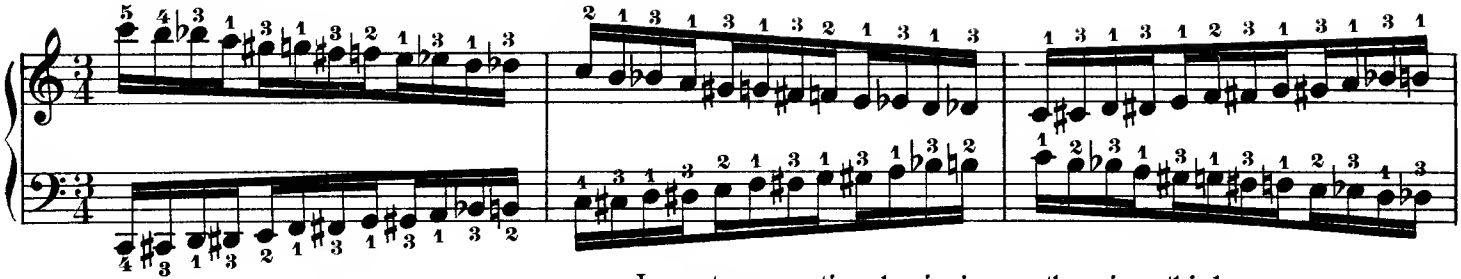


At a major sixth.

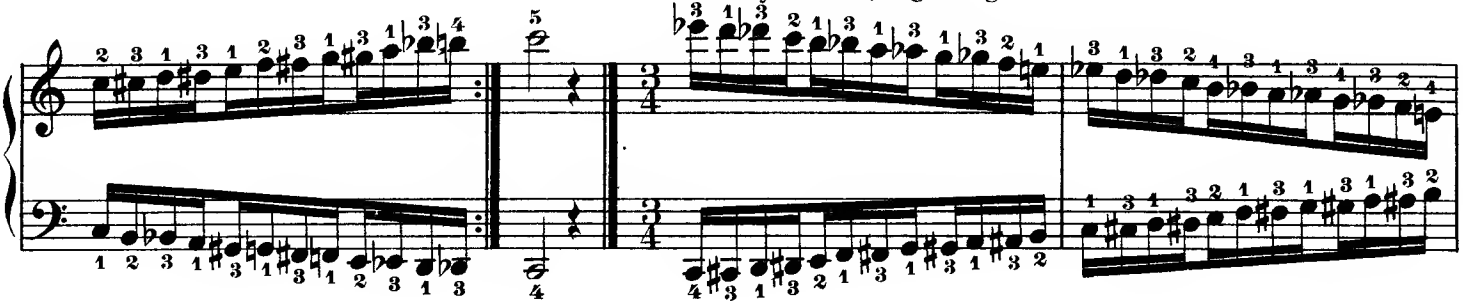


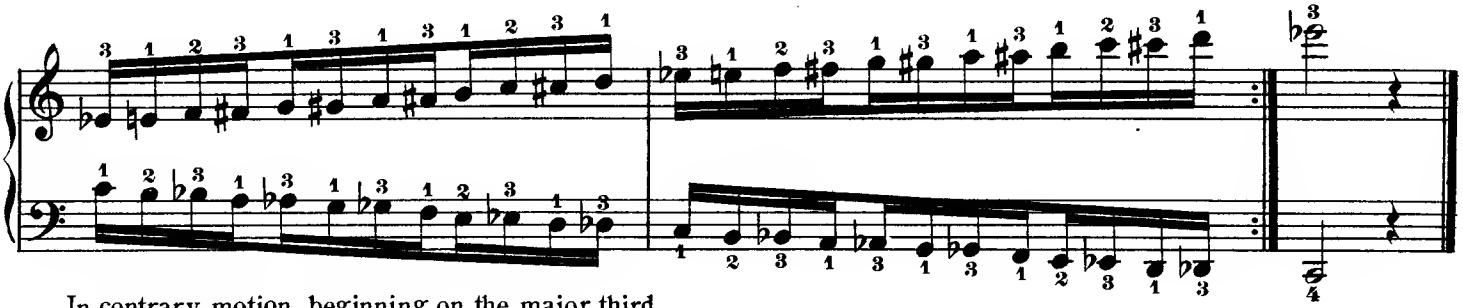
At a minor sixth.

In contrary motion, beginning on the octave.

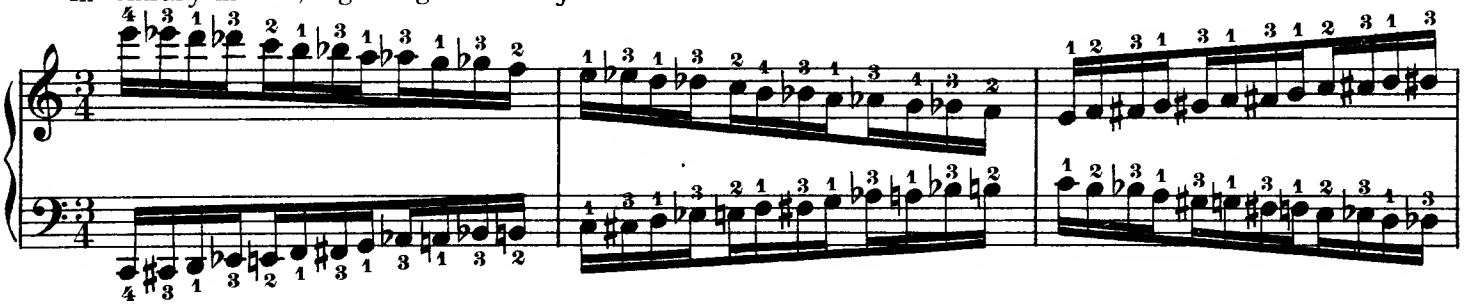


In contrary motion, beginning on the minor third.

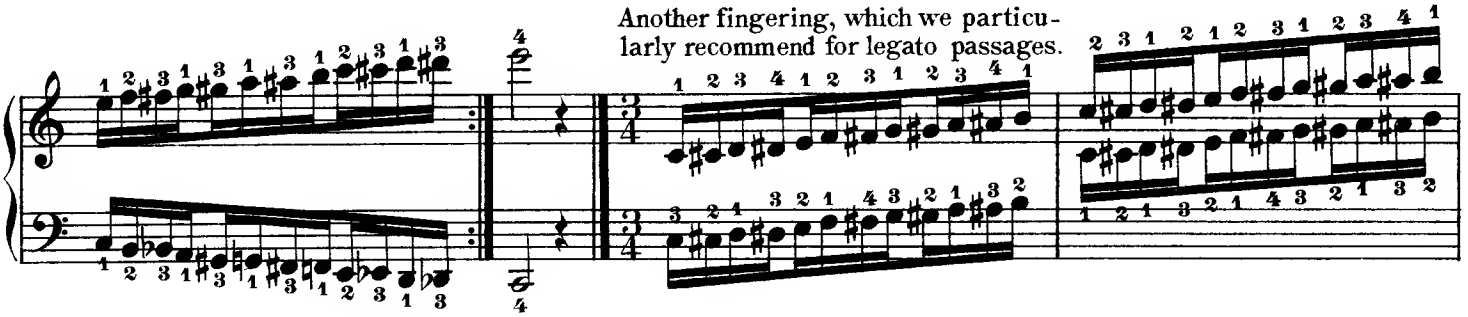


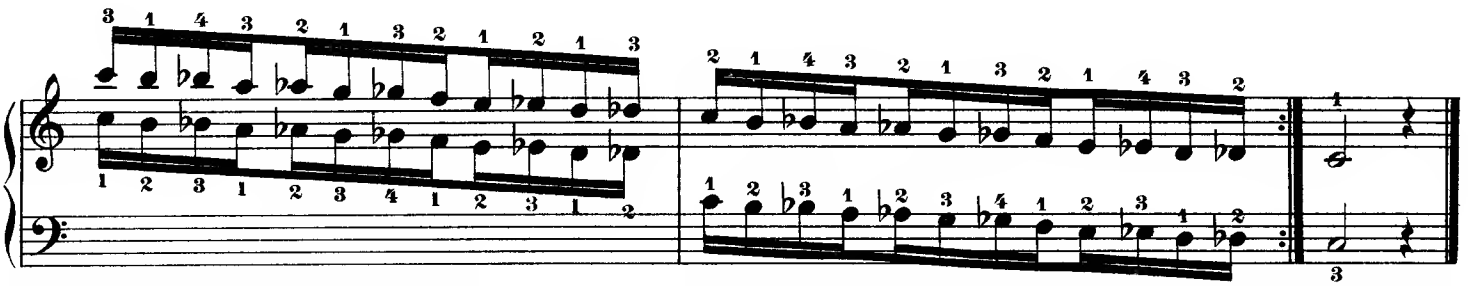


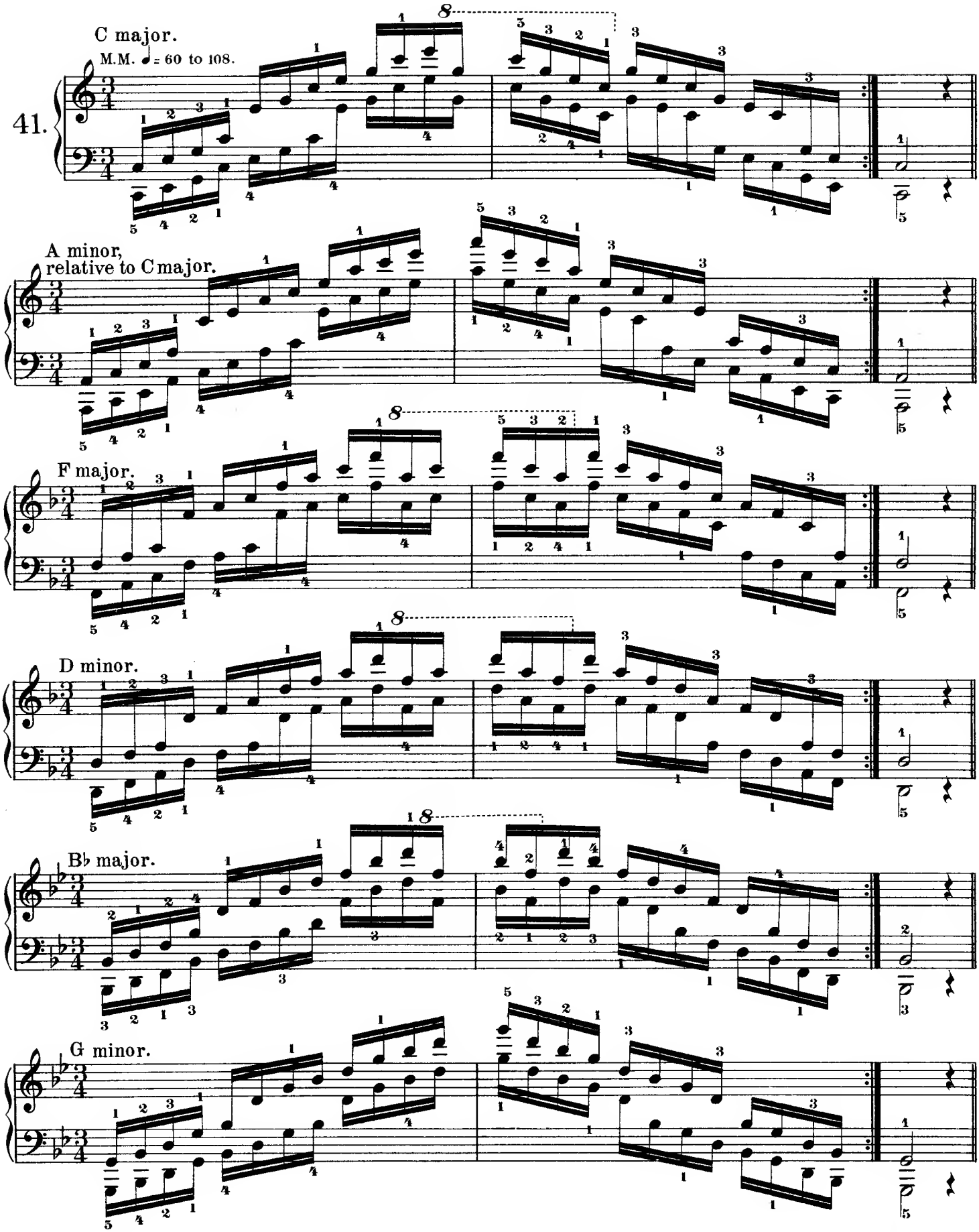
In contrary motion, beginning on the major third.

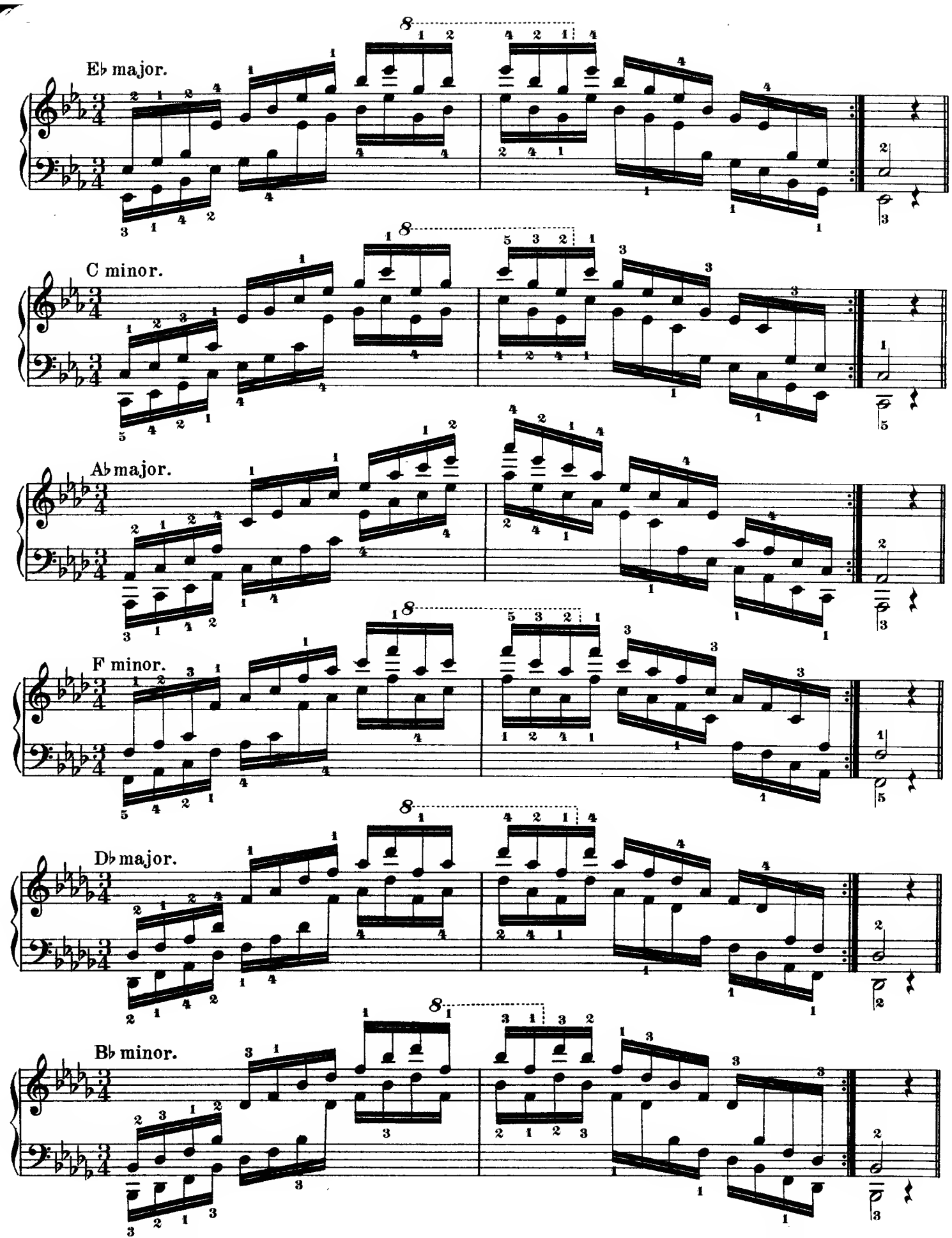


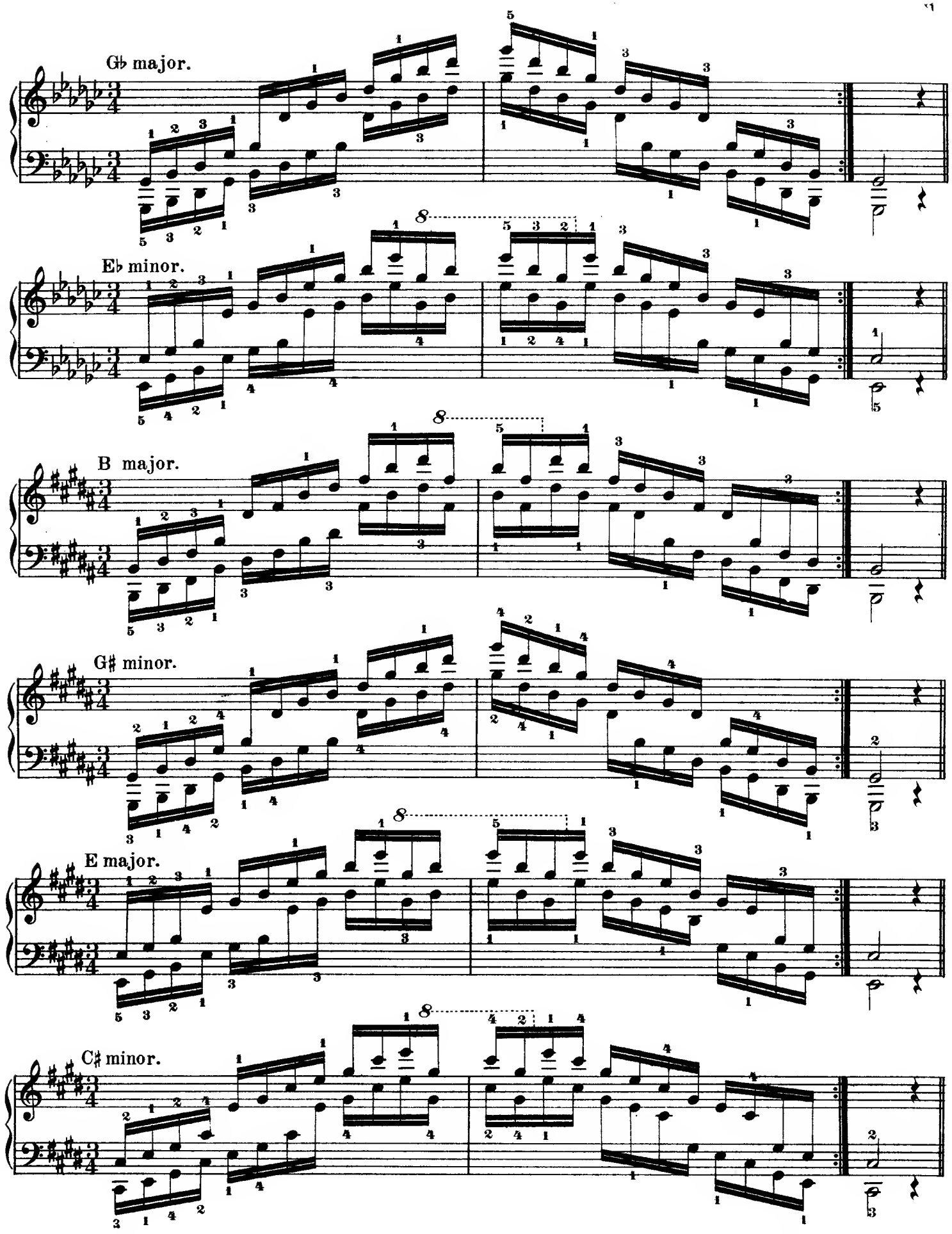
Another fingering, which we particularly recommend for legato passages.

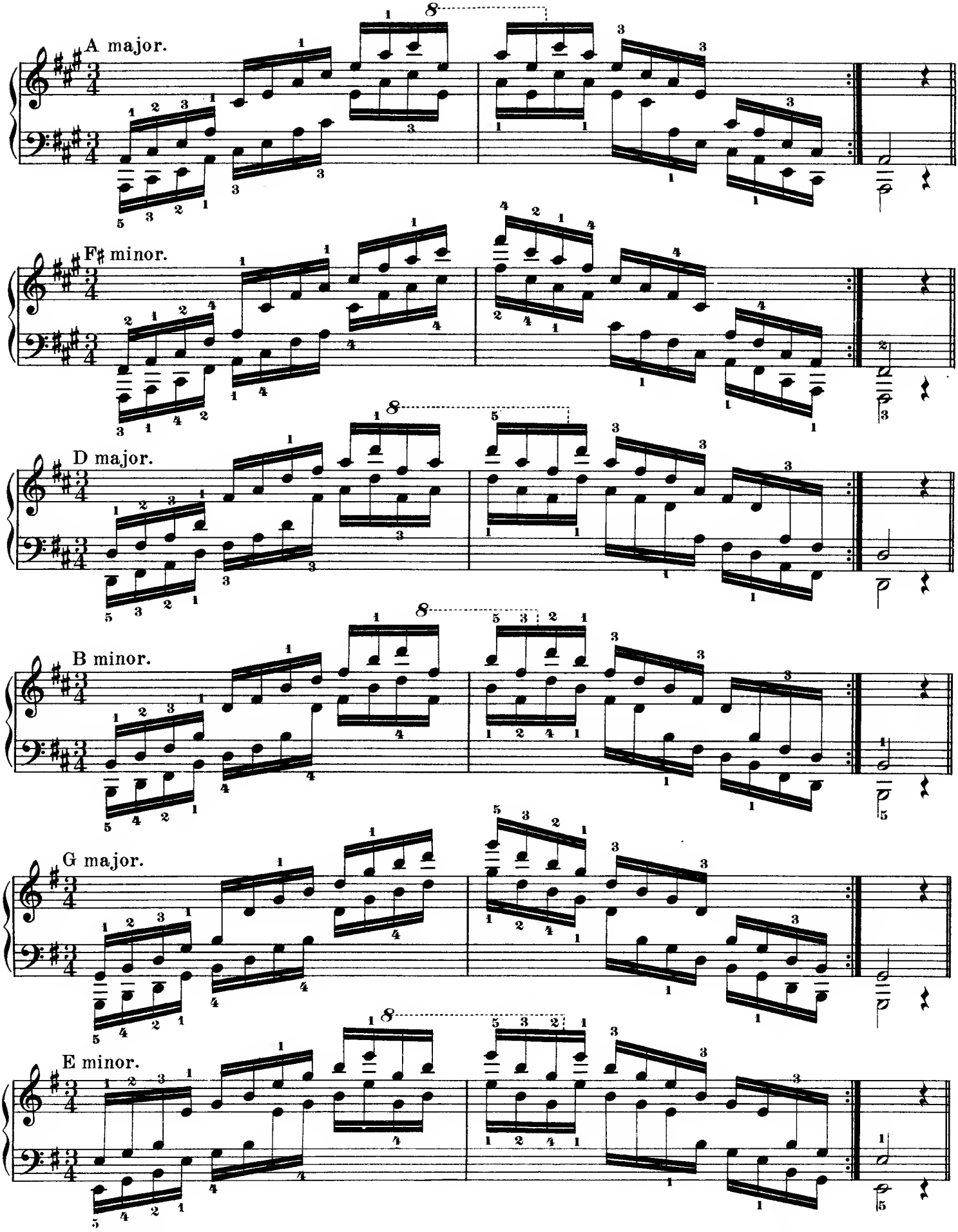





41.
C major.
M.M. ♩ = 60 to 108.
A minor,
relative to C major.
F major.
D minor.
B♭ major.
G minor.


E♭ major.
C minor.
A♭ major.
F minor.
D♭ major.
B♭ minor.


G♭ major.
E♭ minor.
B major.
G♯ minor.
E major.
C♯ minor.

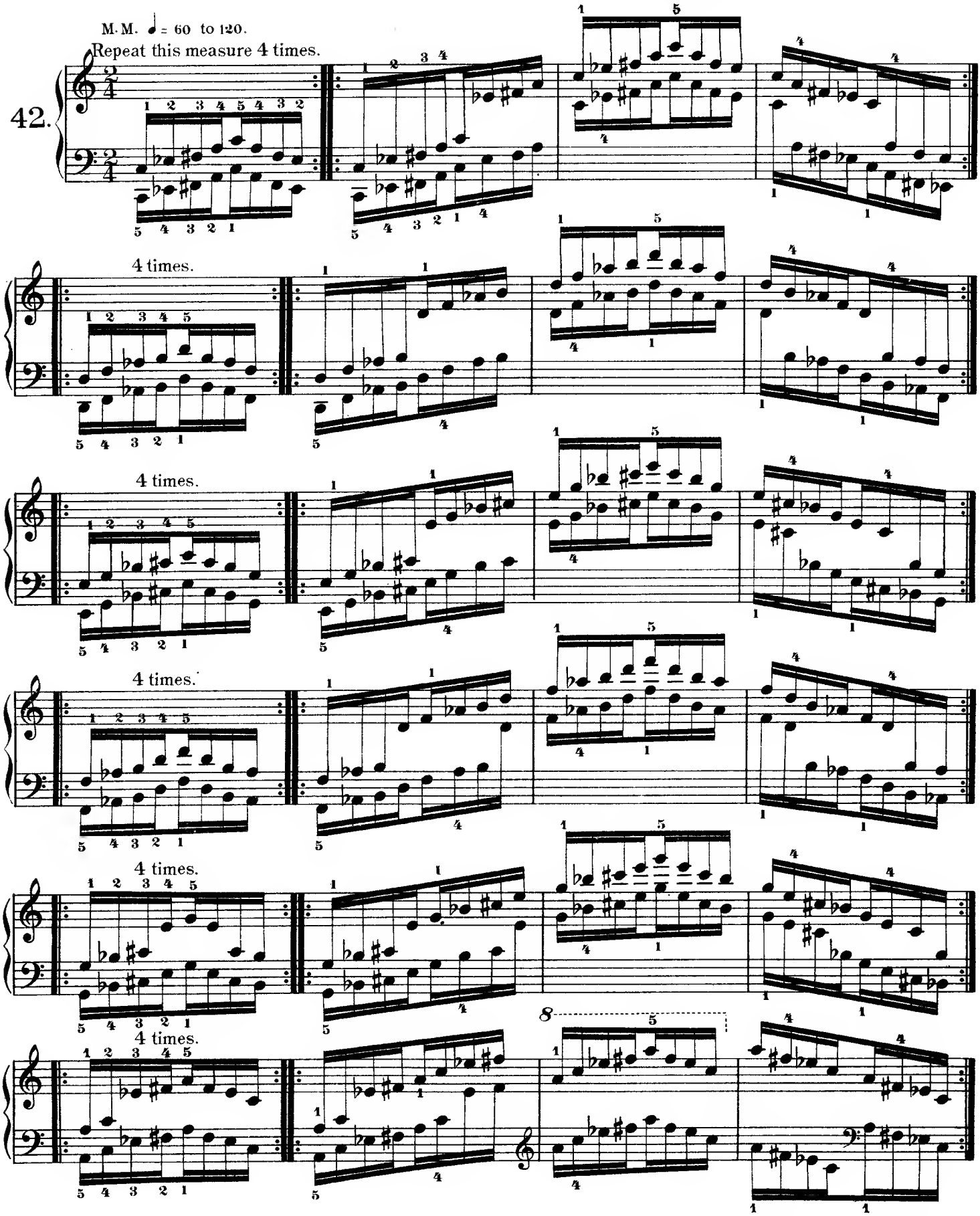

A major.
F♯ minor.
D major.
B minor.
G major.
E minor.

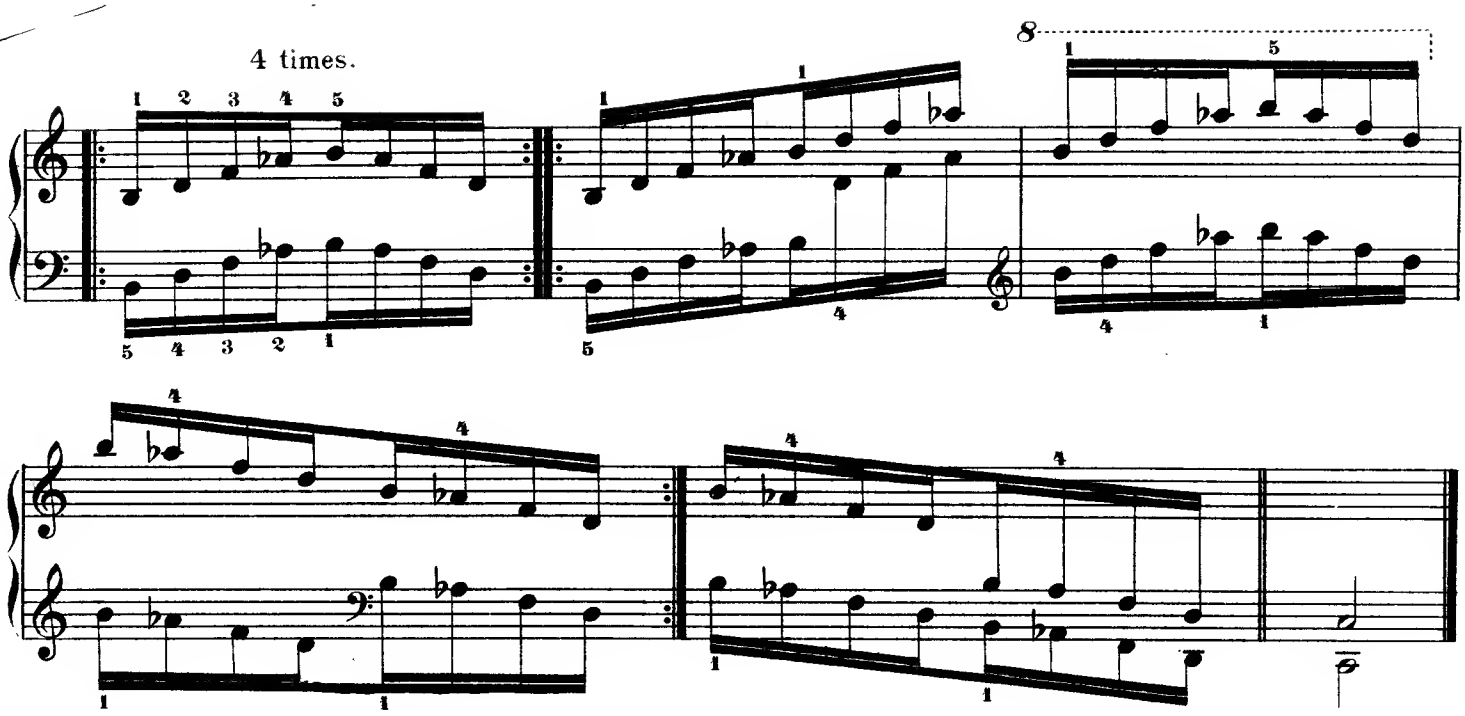
Extension (stretching) of the fingers in chords of the diminished seventh, in arpeggios.

42.

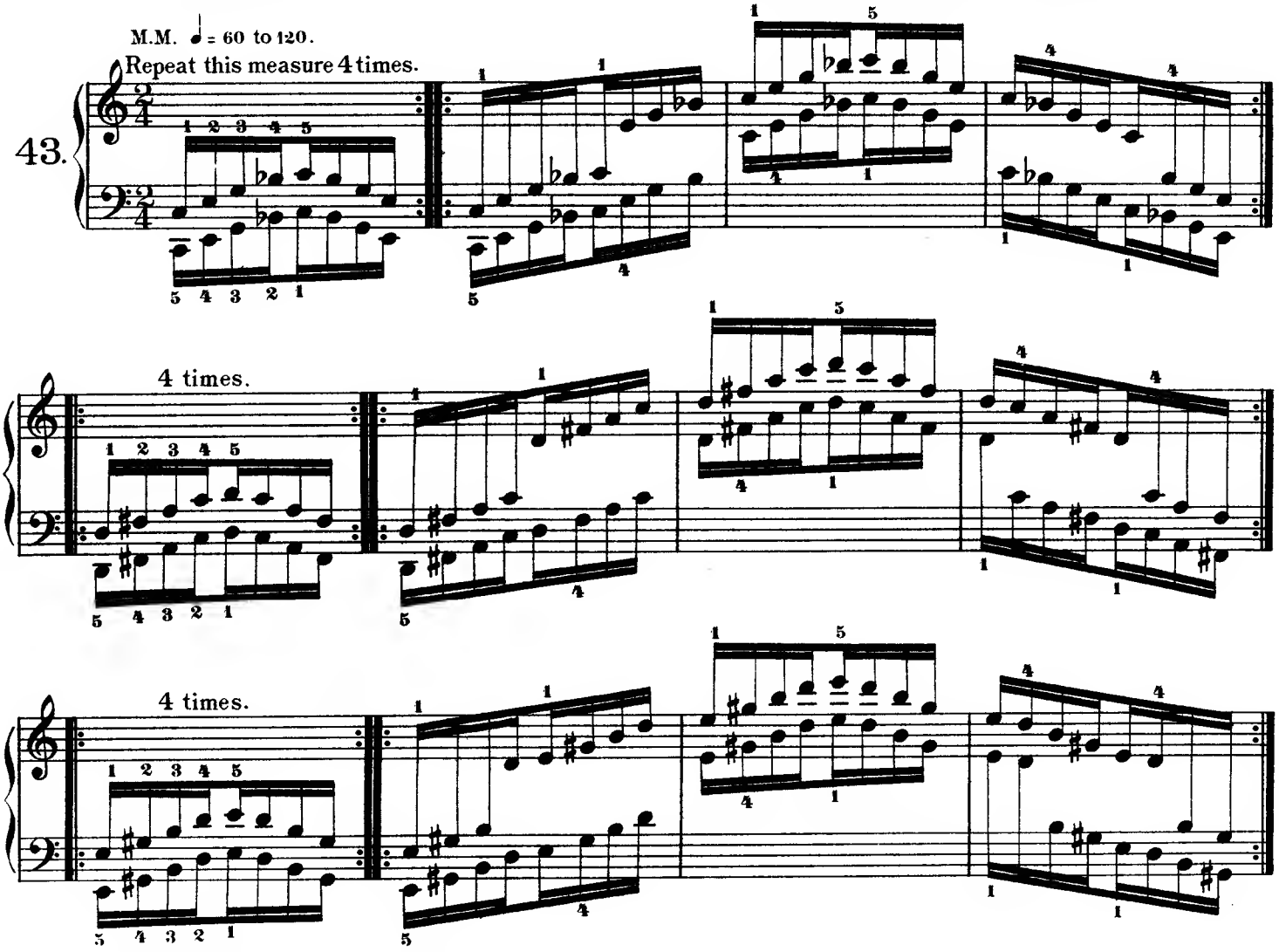
M. M. ♩ = 60 to 120.

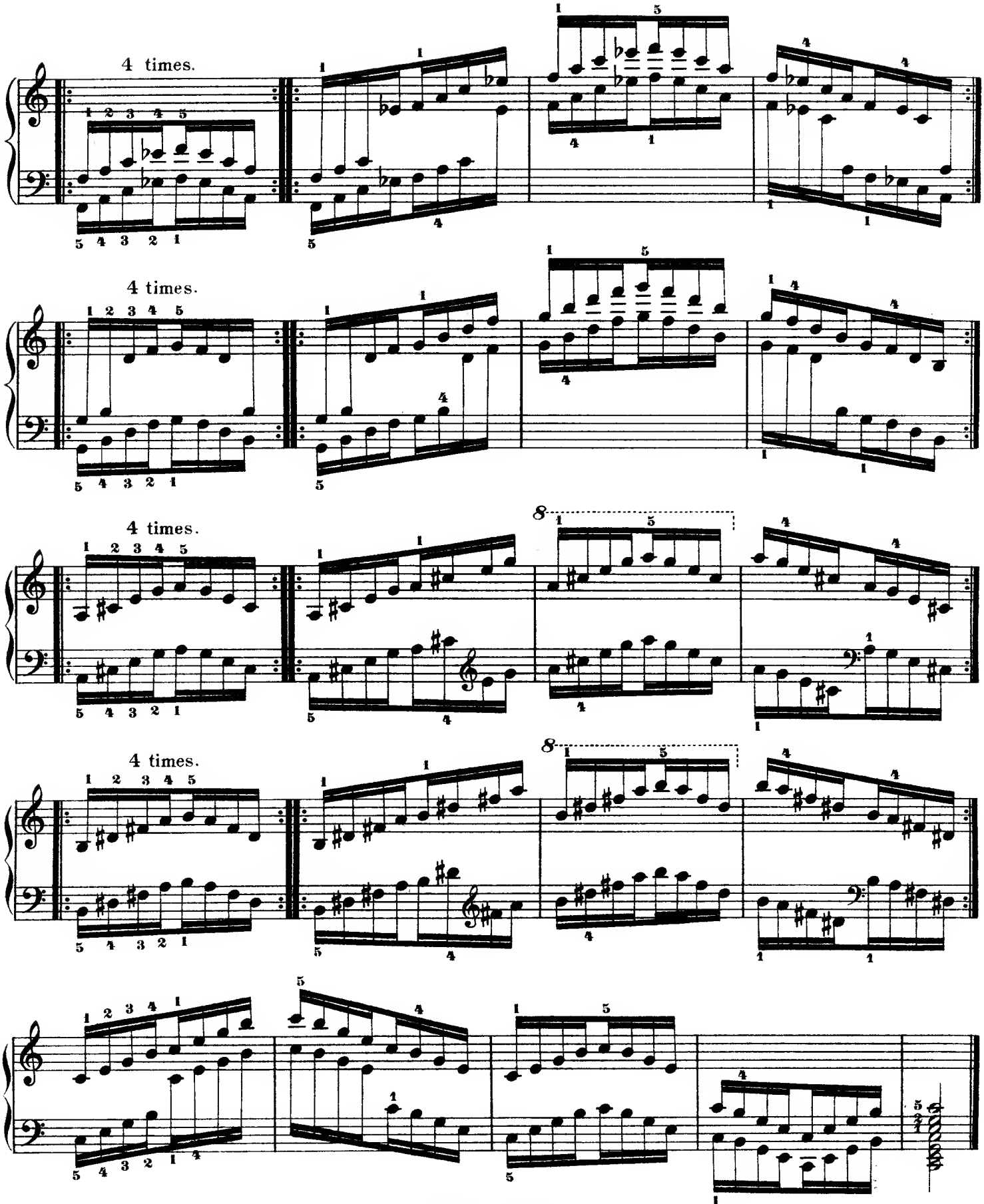
Repeat this measure 4 times.





Extension of the fingers in chords of the dominant seventh, in arpeggios.





End of Part II.

Parts I and II of this work being the key to the difficulties in Part III, it is evidently very important that they should be thoroughly mastered before commencing the virtuoso studies contained in Part III.